STAR TREK: PICARD SEASON 2

STAR TREK EXPLORER

THE DEFINITIVE GUIDE TO... STAR TREK: FIRST CONTACT!

THE OFFICIAL MAGAZINE

All-Star Interviews

JERI RYAN
AKIVA GOLDSMAN
ANNIE WERSCHING

Exclusive Short Fiction

All-new *Star Trek* short stories

Nº2 ALL NEW LOOK

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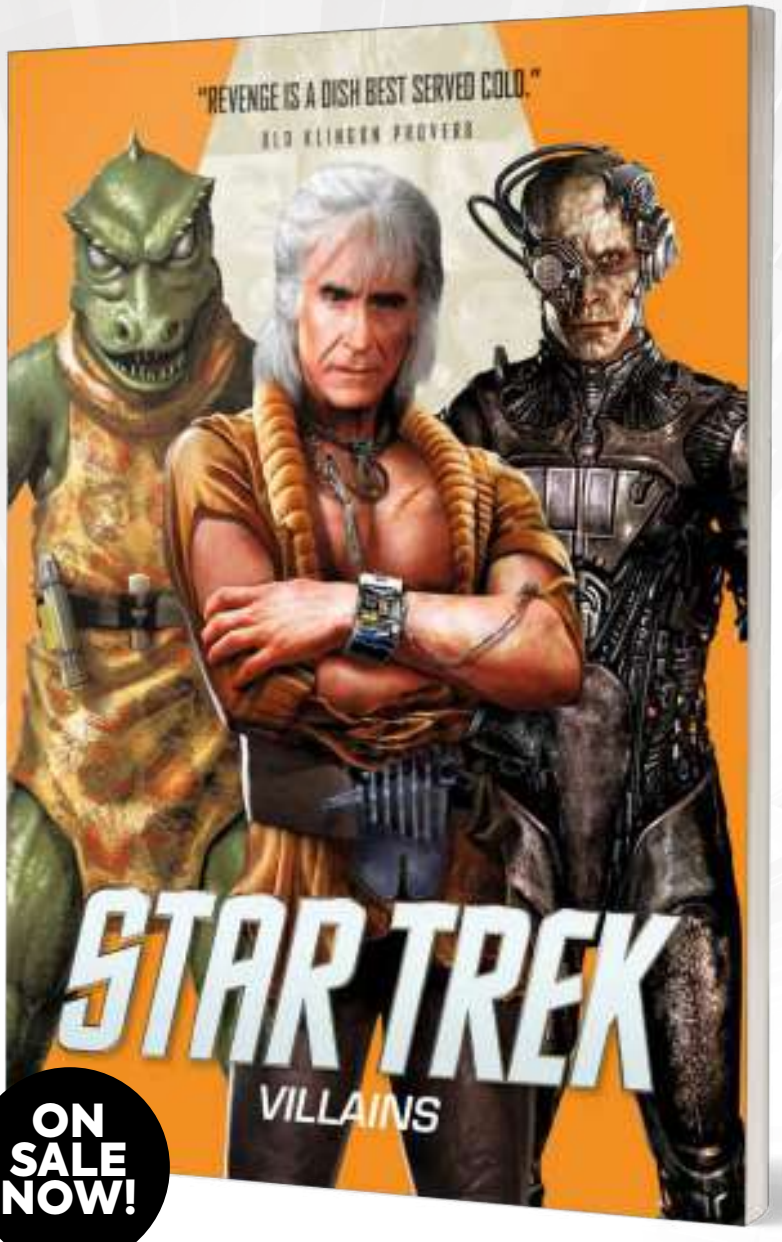

ON SALE NOW!

Featuring interviews with the actors behind the baddies, such as Alice Krige (the Borg Queen), Christopher Plummer (General Chang), and Ricardo Montalban (Khan) and profiles of alien foes including the Romulans, the Dominion, and the Klingons. This is the ultimate guide to the evil that lies beyond the final frontier!

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Captain's Log

When Jean-Luc Picard made his long-awaited return to the screen two years ago in *Star Trek: Picard*, it was only fitting that the Borg should be back as well. Ever since *Star Trek: The Next Generation*'s "The Best of Both Worlds" – in fact ever since the first hints of their existence in "The Neutral Zone" – the Borg have been inextricably linked with Picard, so it made sense that their return should coincide with his. What was more surprising was the manner of that return – namely Collective escapees the xB's, plus Seven of Nine as a vengeful Fenris Ranger – a state of affairs that seems set to continue in Season 2, which boasts the Borg Queen's comeback, and Seven becoming further integrated into Picard's new crew (symbolized by her blossoming relationship with Raffi).

The two actors behind the Borg Queen and Seven, Annie Wersching and Jeri Ryan, are interviewed this issue, along with *Picard* Executive Producer Akiva Goldsman, while *Inside Trek* gets fully assimilated, The Definitive Guide turns the spotlight on *Star Trek: First Contact*, and both of our exclusive new short stories brush up against the Borg. Also starring in one of those short stories is Q, who features in *Picard* Season 2 – played as ever by John de Lancie, from whom we'll hear next issue in an exclusive interview – alongside Guinan, as essayed by Whoopi Goldberg, making her much-anticipated return to *Trek*.

I noted last issue how it's an incredible time to be a *Star Trek* fan, something that has since become even clearer with the confirmation of *Star Trek: Discovery*, *Star Trek: Lower Decks*, *Star Trek: Strange New Worlds*, and *Star Trek: Prodigy*'s fifth, fourth, second, and second seasons respectively. In *Discovery*'s case, it's the first time a *Star Trek* show has been renewed for a fifth season since *Star Trek: Voyager* warped into its fifth in 1998. More immediately, and building on *Discovery* and *Prodigy*'s premiering of new episodes simultaneously last year – see this issue's Engage! – 2022 will see new episodes of *Discovery* and *Picard* debuting together, *and*, on May 5, the first episode of *Strange New Worlds* coinciding with the final episode of *Picard* Season 2. A date for the diary for sure – but then, these days, doesn't every week bring one of those, such is the abundance of new *Trek*?

Nick Jones
Editor

STAR TREK EXPLORER

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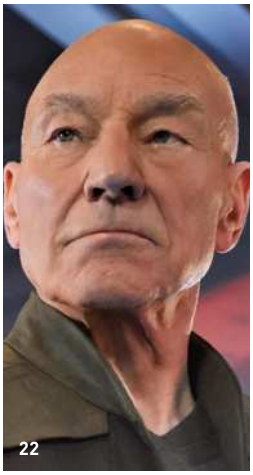

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Engage!

EXPLORING THE *STAR TREK* UNIVERSE

WORDS: JAY STOBIE

Julie Nimoy Reflects on Shatner's Reach for the Stars!

Late last year, the world watched in awe as Captain James T. Kirk himself, William Shatner, became the oldest person to visit space.

Shatner was a passenger aboard the NS-18, a mission launched by billionaire Jeff Bezos' company Blue Origin, and documented in *Shatner in Space* for Amazon Prime Video. The suborbital flight was brief, but the experience profoundly impacted the 90-year old actor, who encouraged the entire world to make the trip for themselves.

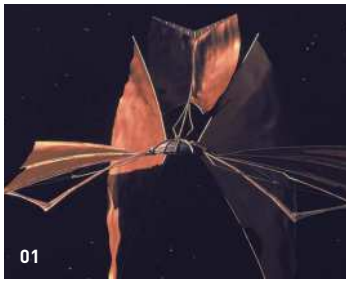
Speaking to *Star Trek Explorer* about Shatner's accomplishment, Julie Nimoy – daughter of the late Leonard Nimoy, who played Spock alongside Shatner – beamed, "I thought it was great! Not only because it created a ton of interest for space tourism and exploration, but it's proof that despite being 90 years old, you can still be very active!"

Nimoy also offered context about her father's feelings when he would meet people from NASA and the space community. "Without a doubt, when they told him that the reason they became an astronaut, engineer, or scientist was inspired by his character, this always made him feel very proud."

As for whether Leonard Nimoy would have been willing to accompany Shatner on the mission, Julie Nimoy exclaimed, "Absolutely! Like his character Mr. Spock, Dad loved science, exploration, and innovative technology. He would have definitely been thrilled to have the opportunity to go up on a flight!"

Launching into the Future

With William Shatner's voyage into space fresh on our minds, the time is right to revisit the adventures of some of *Star Trek*'s early explorers. The remains of the 21st Century craft *Charybdis* are located in *Star Trek: The Next Generation*'s "The Royale"; *Star Trek: Deep Space Nine*'s "Explorers" chronicles the Siskos' efforts to replicate the journey of an ancient Bajoran lightship; the *U.S.S. Voyager* studies the final logs of astronaut John Kelly and the *Ares IV* in *Star Trek: Voyager*'s "One Small Step"; Captain Archer's crew contacts a lost Earth colony in "Terra Nova," and the life of warp pioneer Zefram Cochrane is detailed in *Star Trek: First Contact* and the original series episode "Metamorphosis."



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01 The Bajoran lightship from *DS9*'s "Explorers."

02 *Star Trek* Wines' Andorian Blue Chardonnay and Cardassian Kanar Red Wine Blend.

03 Dean Stockwell as Grat.

04 Camille Saviola as Kai Opaka.

05 William Lucking as Furel.

06 Willie Garson as Riga.

The Spirits of Exploration

After whetting the galaxy's palette with their Chateau Picard and Klingon Bloodwine releases, *Star Trek* Wines has returned with another pair of interstellar delicacies. From the United Federation of Planets wine series comes the Andorian Blue Chardonnay, a premium Chardonnay from Santa Lucia Highlands. In more of a *Deep Space Nine* mood? The Cardassian Kanar Red Wine Blend, a premium red blend of Cabernet Sauvignon, Merlot, Petite Sirah, and Petite Verdot, comes in the signature spiraled bottle, often seen at Quark's and on Cardassia. Both wines can be purchased at StarTrekWines.com.

Star Trek Remembers

We are sad to report that our *Star Trek* family has lost several members in recent months.

Dean Stockwell, who in 2002 reunited with his *Quantum Leap* co-star Scott Bakula in *Star Trek: Enterprise*'s "Detained," passed away on November 7, 2021; Camille Saviola, who played the beloved Kai Opaka on *Star Trek: Deep Space Nine*, died on October 28, 2021; William Lucking, best known to *Star Trek* fans for his recurring role as a former Bajoran resistance fighter on *Deep Space Nine*, passed away on October 18, 2021, and *Star Trek: Voyager* guest star Willie Garson, who portrayed an ecologically-minded scientist in "Thirty Days," died on September 21, 2021.

Each of these actors contributed to *Star Trek*'s rich tapestry during their distinguished acting careers, and they shall never be forgotten. *Star Trek Explorer* sends its condolences to their friends, family, and loved ones.

Touching Tributes

In a statement to *Deadline*, Scott Bakula memorialized his dear friend Dean Stockwell with profound words of friendship, concluding, "I loved him dearly and was honored to know him. He made me a better human being." Robert Duncan McNeill, who worked closely with Willie Garson on *Voyager*, took to Twitter to express his remorse over Garson's passing. "Always authentic... always kind," wrote McNeill. "Willie, you will be missed."

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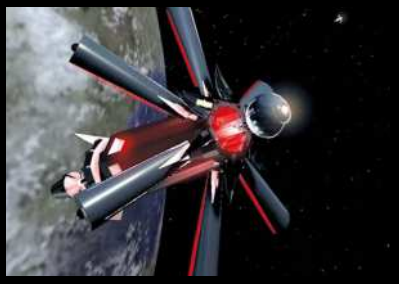
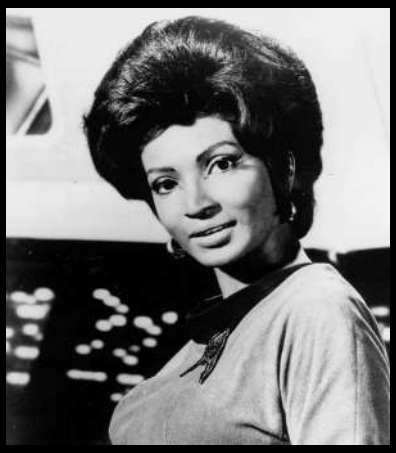


Satellite Stories

As we all await the Roddenberry Foundation's orbital endeavor, why not watch a selection of *Star Trek* episodes which feature artificial satellites? Captain Kirk's *U.S.S. Enterprise* deploys a network of them above Deneva in "Operation -- Annihilate!"; defense satellites around a prison planet shoot down one of Deep Space 9's runabouts in "Battle Lines," and the *U.S.S. Voyager* attempts to evade detection by ancient Earth satellites in "Future's End."



Honoring Uhura

During her final convention appearance at LA Comic Con in December 2021, Nichelle Nichols – the original series' Uhura – received NASA's Exceptional Public Achievement Medal to recognize her activism and the role she played in bringing diversity into the space program through her dedicated recruitment efforts.

The Roddenberry Way

Initially unveiled on *Star Trek* Day 2021, The Roddenberry Foundation's Boldly Go campaign has collected countless stories from the public about their hopes for the future via the hashtag #BoldlyGo100 and the initiative's website.

Since then, the Foundation has announced a team of ambassadors to act as liaisons to the fan community and encourage participation around the globe.

These uplifting entries are being transformed into art to be auctioned off to benefit organizations that the Foundation believes are making impactful changes. The artwork will be launched into space later this year on satellites, immortalizing the fan submissions in a tribute to *Star Trek* creator Gene Roddenberry's enduring legacy.

Star Trek creator Gene Roddenberry envisioned a future in which humanity had no need for money, war and disease were distant memories, and we had long reconciled our selfish, short-sighted, and prejudiced ways.

Ahead, Warp Factor *Two!*

When the first episode of *Star Trek: Discovery*'s fourth season, "Kobayashi Maru," and fifth episode of *Star Trek: Prodigy*'s first season, "Terror Firma," both debuted on November 18 of last year, the occasion went down in history.

For the first time in over 22 years, when *Star Trek: Deep Space Nine*'s "The Dogs of War" and *Star Trek: Voyager*'s "Equinox" both aired in May 1999, two *Star Trek* series premiered new episodes in the same month.

The accomplishment represents the popularity of the ever-expanding *Star Trek* universe, as *Star Trek: Picard*'s second season is about to begin, bringing with it familiar characters such as Q (John de Lancie) and the Borg Queen (Annie Wersching). Looking beyond, we also have *Strange New Worlds* and more seasons of *Lower Decks* and *Prodigy* to anticipate. It is certainly an engaging time to be a *Star Trek* fan!

Reads for the Ready Room

Star Trek: Deep Space Nine's own Nana Visitor (Kira Nerys) recently announced that she is writing *A Woman's Trek*, a book that will focus on *Star Trek*'s portrayal of, and influence on, women over the past 55-plus years.

As part of the process, Visitor has been interviewing cast, crew, and notable fans, ranging from Penny Johnson Jerald (Kassidy Yates) and Nicole de Boer (Ezri Dax) to Terry Farrell (Jadzia Dax) and politician and activist Stacey Abrams. Visitor's enthusiasm for the project, which is due out in the fall of 2022 from Hero Collector Books, bodes well for this much-needed exploration of *Star Trek* history.

Star Trek: The Next Generation's Brent Spiner also picked up the pen for *Fan Fiction: A Mem-Noir: Inspired by True Events*, a tome which blends fact and fiction so seamlessly that it will leave you wondering what *really* happened. Written in conjunction with Jeanne Darst, whose illustrious credits include the Patrick Stewart series *Blunt Talk*, the book is currently available from St. Martin's Press.

Communicator Chronicles

The Wand Company has once again opened orders for its popular *Star Trek* Bluetooth Communicator, a functioning prop replica of the original series-era communicator that is compatible with all Bluetooth enabled devices.

A limited 55th anniversary supply was released in November 2021, and another batch is expected in early 2022. Be sure to keep your eye on Shop.StarTrek.com for the chance to order yours.

Long touted as the inspiration for 20th and 21st Century flip phones, the original series communicator has an intriguing in-universe design lineage that stretches from Captain Archer's 22nd-Century voyages to Captain Burnham's 32nd-Century missions. The handheld devices seen aboard Archer's NX-01, and Kirk's *U.S.S. Enterprise* during its five-year mission, eventually gave way to wrist-mounted communicators, worn during the *Enterprise*'s voyage to intercept *V'ger* in *Star Trek: The Motion Picture*.

Eventually, the communicator's functions were incorporated into the Starfleet delta combadge seen on the uniforms of the *Star Trek: The Next Generation*-era crews, including those overseen by Captains Picard, Sisko, and Janeway. Roughly 800 years later, this wearable device ultimately evolved into the tricom badge, an advanced communicator that also featured a personal transporter, holoPADD, and tricorder.

Classic Connections

In addition to prose, Nana Visitor and Brent Spiner share another hobby that they have been able to showcase on *Star Trek*: singing! When Vic Fontaine attempted to kindle a romantic relationship between Kira and Odo in the *Deep Space Nine* episode "His Way," the holographic singer Lola Chrystal, who was also portrayed by Visitor, sang a mesmerizing rendition of "Fever."

As for Spiner, his character Data belted out "A British Tar" in *Star Trek: Insurrection* and crooned "Blue Skies" in *Star Trek Nemesis*. "Blue Skies" reappeared in *Star Trek: Picard*, notably featuring during Data's death scene in the first season finale. Interestingly, that version was sung by Isa Briones, who just so happens to play Data's "daughter" Soji.

Star Trek: Mallard!

Whether you're headed to the sonic shower or Cetacean Ops, Rubber Road's series of *Star Trek: The Next Generation* Tubbz Cosplay Rubber Ducks is bound to improve any aquatic outing.

From Captain Picard pointing his "Engage!" finger to Worf wielding his bat'leth, these plastic ducks capture the essence of each character in their most lighthearted form. Of course, that doesn't mean these ducks aren't ready for duty! Wearing his sophisticated VISOR, Geordi La Forge holds an engineering PADD to identify any warp core instabilities, while Deanna Troi stands ready to advise the captain and counsel the crew. If you're looking for something more in line with the era of "Those Old Scientists," there is also a Spock duck offering up a Vulcan salute.

Each collectible measures approximately 3½ inches tall, retails for $15.99, and comes equipped with a displayable tub box. Get yours today at EntertainmentEarth.com.

Star Trek Alumni

A pair of thrillers feature intriguing collaborations between members of the *Star Trek* family. The sci-fi film *Warning* includes Alice Eve (Dr. Carol Marcus, *Star Trek Into Darkness*) and Annabelle Wallis (Zora, *Star Trek: Short Treks* and *Star Trek: Discovery*) among its star-studded cast. Looking to the horizon, Whoopi Goldberg (Guinan, *Star Trek: The Next Generation* and *Star Trek: Picard*) is serving as executive producer on *Caught in His Web*, a project which is being directed by Hannah Cheesman (Airiam, *Star Trek: Discovery*).

Adil Hussain: A True Believer

In Delhi, a city besieged by the COVID-19 pandemic, Adil Hussain heard pleas for help from friends and strangers alike, prompting the actor to utilize social media to amplify requests to find doctors, locate hospital beds, and organize ambulance pick-ups.

"I was devastated, I was very disturbed, and I felt very helpless," describes Hussain, known for portraying Aditya Sahil on *Star Trek: Discovery*. "At the same time, I tried to keep my brave front up." Working from home, the actor received calls directly from NGOs and ambulance services, who he then connected with those in need.

Hussain even managed to find a trustworthy ambulance driver to transport his wife's uncle to the hospital, though the uncle sadly passed away the next day. Despite the tragedy, the actor sees a hopeful parallel between his altruism and his art. "*Star Trek* stands for inclusivity, and inclusivity is a consequence of deep empathy," stresses Hussain. "That philosophy is in the same line of actions that I had taken, and I'm very proud of it."

A Spectacular Spock

Released as part of Funko's Pops! with Purpose program, the Spock in Chair Youthtrust Pop! Vinyl Figure provides fans with an iconic collectible for a cause. Made in Funko's signature style, this "commanding" figure of Spock seated in the captain's chair comes with a bonus that would make the Vulcan science officer proud: the knowledge that your purchase helps Funko donate to a charitable organization. Expected to ship by February, order yours at Funko.com. It's only logical.

Armin Shimerman on *Star Trek*'s Philosophy

When asked how he incorporates *Star Trek*'s values of equality and inclusion into his daily life, actor Armin Shimerman tells *Star Trek Explorer*, "[It's] always been part of my DNA, but *Star Trek* certainly reinforced it."

Shimerman, who portrayed Quark across seven seasons of *Star Trek: Deep Space Nine*, continues, "I think of myself as a very open person who is always willing to include other people into my life if I can. I treat others as peers, and I think we should all do that.

"Not to blow my own horn but, if you were to talk to other actors who came to our set, I believe they'd say that I was one of the first people to come up to them to make sure they felt comfortable, whether it was on the set of *Star Trek* or another TV show. Rutger Hauer did that for me when I was starting out in my career, and I thought if I ever get in that position, I have to emulate what [Rutger] did for me."

The Fleet's In, Commodore

Eaglemoss has produced an epic run of *Star Trek* starship replicas, and two more notable vessels are joining their fleet.

Section 31's *Deimos*-class stealth ship, a massive craft that was seen in the clash between Control and Starfleet near Xahea, has been brought to life in stunning detail. Along with its sister ships, the *Deimos*-class almost overwhelmed the *U.S.S. Enterprise* and *U.S.S. Discovery*.

Over one hundred years later, an armada of advanced Romulan Warbirds stood off against Starfleet above Coppelius in *Star Trek: Picard*. These late 24th-Century starships built upon the legacies of their *D'deridex*- and *Valdore*-class predecessors, striking fear into any who opposed the recently established Romulan Free State. Well, anyone except Captain William T. Riker.

The *Deimos*-class and Romulan Warbird can both be purchased at Shop.Eaglemoss.com.

Federation Database

The fleets that assembled near Xahea and Coppelius were separated in time by a century, but a significant parallel exists between the two events. Both conflicts stemmed from efforts to curtail threats posed by artificial intelligence, with Starfleet seeking to prevent Control from achieving sentience, and the Romulan Free State hoping to stop Coppelius's synths from contacting an alliance of artificial life forms. Control and the unnamed intergalactic organization each intended to inflict unfathomable destruction upon the galaxy.

Ritualistic Replicas

***Star Trek* has accomplished many storytelling feats in its 55-year history, one being the creation and exploration of a host of fictional alien cultures.** We've learned about the Vulcans' journey to a logical lifestyle, the Klingon mythology involving Kahless, the Romulans' secretive nature, and so much more. Factory Entertainment has drawn upon this legacy to bring two of *Star Trek*'s most legendary weapons to life in scaled prop replica form.

The Vulcan lirpa, a brutal melee weapon wielded by Spock in "Amok Time" and later seen in *Star Trek: Enterprise*, and the Klingon bat'leth, a deadly curved blade whose name translates as "sword of honor," have been recreated by Factory in a scaled down fashion, with the lirpa measuring 8 inches and the bat'leth 7 inches. These high-quality, all metal replicas retail for $34.99 each. Expected to ship in spring 2022, they can be pre-ordered at FactoryEnt.com.

Factory Entertainment has also announced that their Borg Queen Skull Signature Edition Prop Replica, which stands roughly 35-inches tall and is signed by the original Borg Queen herself, Alice Krige, can be pre-ordered on its website for $1499.99. The *First Contact* replica is expected to ship by First Contact Day – i.e. April 5 – 2022.

Engage! *Extra*

Destination Star Trek London

ExCel, November 12–14, 2021

WORDS: NICK JONES / PICTURES: NICK JONES AND PHIL WALLIS

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"I'm supposed to be Ethan Phillips, but he was otherwise engaged, so they had to roll out the *Enterprise* people."

So began John Billingsley – alias *Star Trek: Enterprise*'s Dr. Phlox – the first guest to take to the stage at *Destination Star Trek* 2021, thus neatly encapsulating the challenges facing the first official UK *Trek* con in two years. With the pandemic still very much a going concern, *DST*'s attempts to engineer a *Star Trek: Voyager* cast reunion – already delayed after the 25th anniversary reunion planned for the cancelled *DST* 2020 couldn't go ahead – were somewhat scuppered, with only Kate Mulgrew (Captain Janeway), Garrett Wang (Ensign Kim), and a handful of guest stars actually making it to London's ExCel in the end.

01 The lengthy queues for autographs.

02 Kate Mulgrew dispenses wit, wisdom, and advice on the *Enterprise* stage.

No matter, though. The show's organizers, Showmasters, did the best they could with what they had, ably assisted by willing talent and a crowd that was just glad to get to go to a *Trek* con again. "Crowd" being the operative word there: each of the three days was very busy, with the Saturday being particularly packed – and yet also Covid-aware, with masks worn almost uniformly, alongside the more expected uniforms, hailing from every era, be it original series, *Star Trek: The Next Generation*, or *Star Trek: Discovery*, plus other cosplay creations.

One of the more curious of those was British Prime Minister Boris Johnson – alias professional impersonator Drew Galdron – who popped up at a succession of panels to befuddle the talent and ask irreverent questions. As for those panels, there were memorable moments aplenty on the *Enterprise*, *Voyager*, and *Excelsior* Stages. George Takei spoke movingly about being interred as a boy during World War II "behind a barbed wire fence with machine guns pointed at us," and recounted an anecdote from his Sulu audition about Gene Roddenberry mispronouncing his surname as "Ta-*kai*, which means 'expensive'." Confiding in the audience that "producers don't like expensive actors," Takei reported that he replied to Roddenberry, "My name is pronounced "Ta-*kay*' – which doesn't mean cheap either!"

At the first of her panels, Kate Mulgrew expressed her sadness that the *Voyager* reunion didn't happen, but did note that Garrett Wang had made it over to London, adding, "I should at last promote him." Later, during a freewheeling *Voyager* panel with Alice Krige (the Borg

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Queen), Martha Hackett (Seska), and Fintan McKeown (Janeway's holographic paramour Michael), Wang remarked to Mulgrew, "Kate, I heard you say I might get promoted because I'm the only *Voyager* regular to turn up." To which Mulgrew replied, "It's interesting who else is on stage today: none of the crew, but my holographic lover, my archenemy, and a traitor! So I guess I have to promote you."

Other highlights of the panels included Mulgrew giving writing tips to one fan, advising, "Just write... Dickens wrote for eight hour a day standing up at his desk, then went downstairs to see his wife and kids, then went off to see his mistress. Write a book, take a lover." At the *Star Trek: Discovery* panel, whilst talking about the difficulties of filming the show's fourth season during the pandemic, Mary Wiseman (Tilly) teared up when she recalled coming to the set and seeing her co-stars' faces. Wilson Cruz (Dr. Culber) noted how *Discovery* was one of the first shows to resume filming during the Covid emergency, helping "to create the protocols the industry now uses," and revealed the cast wore masks during camera rehearsals, only removing them for the first take. When a fan asked about the *Discovery* cast's propensity to sing between takes, and enquired whether they could sing for the audience, Cruz led a rendition of "Over the Rainbow." Meanwhile, David Ajala – who, back in 2011 at the start of his career, following a small role in a *Doctor Who* episode, had taken a table at Showmasters' London Film & Comic Con in an effort to move his career in a genre direction (somewhat successfully as it turned out) – hinted that the backstory behind Cleveland Booker's name would be told in Season 4 "in a really cool way."

03 Cosplayers assemble at the shuttle near the entrance to *DST*...

04 ...and stroll along the ExCel hall.

05 *Discovery*'s Patrick Kwok-Choon (Rhys), Wilson Cruz (Culber), and Emily Coutts (Detmer) settle on stage.

06 David Ajala (Book) at his signing table.

07 John Billingsley (Phlox) photobombs Garrett Wang (Kim).

But as insightful and rewarding as the panels were (though perhaps less so for the *Voyager* uniform-clad family of four in the Mulgrew panel who had to make a sharp exit when their youngest's demands for food became too strident), for most fans it was simply about being at the convention: getting pictures taken with stars and on the *U.S.S. Enterprise* and *Voyager* bridge sets; snagging autographs; buying merchandise; but most of all, just being together, for the first time in a long time. And with a bigger *Destination Star Trek* promised for next year, plus William Shatner confirmed at the *DST* 2021 closing ceremony as a guest for 2022, things can only get better.

THE SECOND VOYAGE OF SEVEN

If you'd asked Jeri Ryan three years ago whether she'd ever return as Seven of Nine in a *Star Trek* show, chances are the former *Star Trek: Voyager* actress would have replied along the lines of, "Never say never." In fact, those were her exact words when *Star Trek Explorer* asked her that very question in 2019... shortly before she revealed to the world that she would indeed be reprising her role in *Star Trek: Picard*! Now, three years on, she's back for *Picard* Season 2 – and Ryan couldn't be happier about Seven's new voyage.

WORDS: IAN SPELLING

No one saw it coming, and that's why it worked so perfectly.

Star Trek fans lost their – pardon the pun – collective mind(s) when Jeri Ryan popped up as Seven of Nine in the trailer for Season 1 of *Star Trek: Picard* back in July 2019. And Ryan's role turned out to be far more than a cameo. Seven factored into every facet of the show, helping to evolve Picard (Patrick Stewart) and close out the heartbreaking arcs of Icheb (Casey King) and Hugh (Jonathan Del Arco), and grew in her own right as a butt-kicking vigilante and member of the Fenris Rangers, before aligning herself with Picard and his crew aboard *La Sirena*. Seven even stole a few personal moments to embark on the very beginnings of a romance with Raffi Musiker (Michelle Hurd).

Now, Ryan is back in action for Season 2 of *Picard*, and *Star Trek Explorer* got to quiz the actress about what went down in year one and things to come in the current crop of 10 episodes. ▶

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***Star Trek Explorer*: You attended conventions and conducted interviews well before fans learned from the *Picard* Season 1 trailer that you were returning to play Seven. What was it like to keep that secret for so long?**

Jeri Ryan: That was really hard because it was such a long time from when they first brought up the concept of me coming back sometime in the future until it was actually happening. And even once we were shooting, it was a secret until Comic-Con, because they wanted that big reveal and that big shock factor in the trailer when they played it in San Diego. So, I was honestly stunned that they were able to keep it under wraps that long, and that they were able to pull it off.

How déjà-vu-all-over-again was it to play Seven in Season 1?

Sitting in the make-up chair, getting the prosthetics back on for the first time, that was weird. It was like, "Oh, there she is!" She's such a different character now. It's 20 years on. She's matured and been through so much. Addressing the same character at such a different point in her life was scary, to be perfectly honest. I'm very lucky that the writers did a fantastic job with her, and my first episode, Jonathan Frakes [alias *Star Trek: The Next Generation*'s Riker] was directing. So, I was in very good hands. My first scene on *Picard* was Frakes directing and Patrick and I doing a scene together. We did a rehearsal, and then we did a take and Jonathan walked up to me and said, "There she is!" It's amazing. It's really a gift to have been given a character that has this much longevity and that I can actually follow through this many phases of her life.

Seven had a very eventful first season. We saw her in civilian clothes; she lost both Icheb and Hugh; she kicked a lot of butt as a Ranger and blasted away with not one, but two, massive phaser rifles; she shared major moments with Picard and Raffi. Which scenes and developments resonated most for you?

You saw what she'd been through the last 20 years. Losing Icheb was like losing a son for her. He was someone she was clearly very close to, and they'd learned a lot from each other.

01 Seven strikes a pose in *Picard* Season 1's "Et in Arcadia Ego, Part 1."

02 Picard (Patrick Stewart) and Raffi (Michelle Hurd) – two characters Seven interacts with a lot in Season 2.

"ADDRESSING THE SAME CHARACTER AT SUCH A DIFFERENT POINT IN HER LIFE WAS SCARY, TO BE PERFECTLY HONEST."

03 Jonathan Del Arco as Hugh in Season 1's "The End Is the Beginning."

04 Jonathan Frakes as Riker in "Et in Arcadia Ego, Part 2."

That's a lot of pain to carry and to have to deal with for years. And she was dealing with the disappointments that she'd had with the rejection, from humanity at large and from Starfleet specifically, of being Borg, which you'll find out more about in Season 2. I just love her strength. I love her struggles. I love what she's been through and that she keeps going, and how resilient she is. She's still learning and she's still figuring out how to be human, and we get to explore that a lot more in Season 2 as well.

Before we dig deeper into Season 2, let's discuss the Seven-Raffi romance. At first blush, that seemed to come out of nowhere. Did the writers pick up on your chemistry with Michelle Hurd? Or did they write that, and then they saw the chemistry between the two of you and said, "Let's build on it further?"

Honestly, the way the actual storyline came about is that we were at the afterparty at Comic-Con [in 2019]. Michelle and I took a picture together and I just made a joke about us being the hottest lesbian couple. Jonathan Del Arco and Michelle both said, "Oh my God, you're right!" They ran to [Season 1 showrunner and Executive Producer] Michael Chabon and pitched the story idea. And the writers said, "Oh, my God, we love that. That's exactly what we've been looking for."

So, it came out of a photograph, but organically, it felt like it wasn't completely out of nowhere, because there was a little moment when they were planning their little away mission and Raffi was putting the cuffs on her and talking about how she's always admired the Rangers. They'd had their little moments together where, I think, you can see maybe a glimmer of something between them. And it was hinted at and implied that there might have been more than a friendship between Seven and Bjayzl [Necar Zadegan] in the past, which made that personal betrayal for killing Icheb that much more sharp and brutal. So, I think from a character perspective, it made perfect sense.

It wouldn't have worked – and won't work in Season 2 – if you and Michelle didn't share such strong chemistry. Tell us about working with her.

I adore Michelle. She's a wonderful human being, and a wonderful actress. I feel very lucky to get to work with her and to get to have this working relationship and friendship

Speaking of Michelle, how harrowing was it to shoot that wild car driving sequence that we saw in the Season 2 trailer?
Oh, my God! That was a trip. Michelle did all of it. She was in that car with the stunt driver for every bit of both stunts. I'm pretty sure there was not a single shot where they used her stunt double. She gets seriously motion sick, so God bless her.

We were in this car with a driving rig on top, and our brilliant, fantastic stunt driver, Robert Nagle, is the best in the business. You do the rehearsal and all the cars around you are parked. It's scary because there's a camera rig on the front and on the side. You really can't see. You can barely make out that there's a car ahead, past the camera. So, I'm sitting behind the wheel of a car that I don't have any control over. After you do it the first couple of times, it's fun, but it's really scary. Then, we go to picture, and all of these cars that were parked in the rehearsal are now driving at us. Oh my God, it was scary! So, we will see how they edit around Jeri's reactions: I assume they'll only keep the ones that are convincingly Seven, because there is a lot of Jeri squealing in there that won't necessarily work for the scene!

Set up Season 2 for us, and the ways in which Seven figures into it.
Q [John de Lancie] is back. Basically, it's a lot. It's a big season. Our entire reality gets twisted, and then there's time travel involved to fix the broken reality. All of our characters wake up and they're in a completely different world, in an alternate reality. Seven wakes up and she's human, and she's

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"SHE GETS TO EXPERIENCE WHAT LIFE MIGHT HAVE BEEN LIKE HAD SHE NEVER BEEN ASSIMILATED, IF SHE'D JUST BEEN HUMAN."

"THIS SEASON FOR SEVEN IS REALLY ABOUT IDENTITY AND EMBRACING OUR HUMANITY AND SELF-ACCEPTANCE."

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never been assimilated. So, they have to navigate that and figure out how to fix the timeline. The Borg Queen is back, which is huge, and Annie Wersching did a magnificent job playing her. So, I've now got to work with the three actresses playing the Borg Queen [Wersching, Alice Krige, and Susanna Thompson]. I've gotten to play with all of them.

What else? Personally, for Seven, you don't often see in *Star Trek* a relationship that you're dropped into the middle of. At the end of Season 1 you saw the very, very first glimpses of the beginnings of a relationship between Seven and Raffi. Then, when we pick it up in Season 2, we are well into this relationship, and it's a relationship in the trenches. They are two very damaged people who have found each other, and now you're in the relationship and having to figure out if they can heal themselves enough to actually be in a continuing relationship. So, that's an unusual way to pick up the storyline, for *Star Trek* at least.

You were deep into the action last season. How about this season?

There is still ass-kicking. Yes, there is ass that is kicked. We start off the season and Seven is back with the Rangers, but she's kind of on her own again. She kicks a little ass there. The most interesting character arc this season, for me, is she gets put on a course to really reconcile her Borg nature and human nature, and she gets to experience what life might have been like had she never been assimilated, if she'd just been human. So, this season for Seven is really about identity and embracing our humanity and self-acceptance. ▶

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05 Seven and Picard in "Et in Arcadia Ego, Part 1."

06 Ryan promises plenty of "ass-kicking" action in Season 2. ("Stardust City Rag")

07 Picard with Jurati (Alison Pill) in "Et in Arcadia Ego, Part 2."

08 A different side of Picard and Seven in "Stardust City Rag."

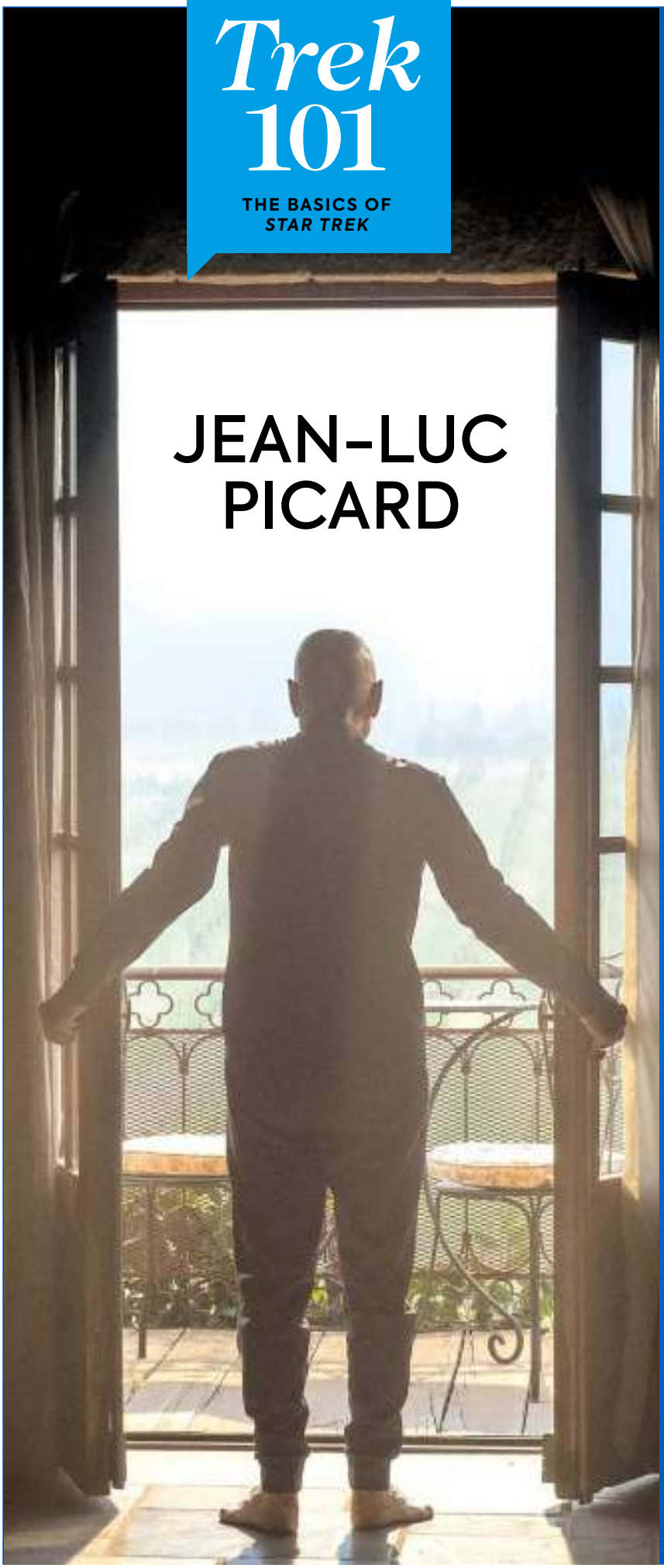
How much interaction does she have with the Borg Queen? And if Seven is basically Annika and fully human in the alternate reality, does the Borg Queen even recognize her? That should be interesting…
It is interesting. The Borg Queen does recognize her, but you're seeing a Borg Queen who's already a bit broken, because her connection with the voices of the Collective is gone and she realizes that something is wrong. And it's Seven, but it's not Seven, so… I should stop there.

What was it like for you to play the never-assimilated version of Seven, which meant no Borg implants for her and no prosthetics for you?
It was crazy. It took about 45 minutes of my getting ready in the morning. That was awesome! And I could go home when we were done because I didn't have to go into make-up to get my prosthetics taken off. I was initially worried when they told me the concept that she was never assimilated because that would be an entirely different character. Once I realized that all the characters wake up in this alternate reality, but we still remember our previous lives, then it was OK. She's still the same character. She just looks really human.

Last season, it was exciting to watch Seven and Picard interact, and to see you and Sir Patrick act opposite each other for the first time. How is that built upon in Season 2?
Patrick is great. These are great characters that are really fun for us to explore together, and especially exploring their Borg connection, now that the Borg Queen is back.

Seasons 2 and 3 are being shot to back to back. What are the pros and cons of that?
It's exhausting. It's especially tough for our crew, because they're there every day. The actors get days off, and the crew doesn't. I think we literally wrapped Season 2 on a Wednesday or a Thursday, and Season 3 started the next day. So, there was no break for them. It's a little strange. It's a little surreal. But it's the way we're doing it.

If Season 3 were to be the end of *Star Trek: Picard*, how sad will you be to let Seven go… again? Or are you ready? Or a bit of both?
I think probably a bit of both. This was so surprising, to get the opportunity to revisit this character on *Picard*. That is not something that I ever envisioned. It's been really a treat to be able to do that and to continue her journey and to see her through all of this growth for these three seasons. So, yeah, it'll be bittersweet to say goodbye to her again.



JEAN-LUC PICARD

Since making his debut in 1987 as captain of the *U.S.S. Enterprise*-D in *Star Trek: The Next Generation*'s pilot, "Encounter at Farpoint," Jean-Luc Picard has become a global icon, thanks in no small part to his portrayal by Sir Patrick Stewart. In preparation for the second season of *Star Trek: Picard*, these are the essential Picard facts.

WORDS: JAY STOBIE

Casting the Captain

Imagining anyone other than Patrick Stewart portraying Captain Jean-Luc Picard seems unfathomable, but quite a few prominent actors were also considered for the part before Stewart landed the center seat. From Yaphet Kotto – whose credits included the sci-fi classic *Alien*, an encounter with James Bond in *Live and Let Die*, and a starring role in *Homicide: Life on the Street* – to Billy Dee Williams, best known for playing Lando Calrissian in three *Star Wars* films, the other candidates were immensely talented.

Searching the Stars

Born on Earth in La Barre, France, Jean-Luc Picard grew up on his family's vineyard, a business which his traditional father hoped that Jean-Luc would one day inherit. While his brother Robert became enamored with the winemaking trade, Jean-Luc set his sights on the stars, embracing technology and dreaming of exploration. Upon coming of age, Jean-Luc joined Starfleet, an action which resulted in an insurmountable rift with his father.

An Artificial Augmentation

In his days as a cadet, Picard was considered a bright and promising, yet somewhat arrogant young man. Soon after graduating from Starfleet Academy, the brash officer engaged in a fight with several Nausicaans, one of whom stabbed Picard through the heart. Fortunately, an artificial replacement saved the ensign's life, giving Picard the opportunity to mature and learn from his mistakes.

Early Voyages

Serving aboard the *U.S.S. Stargazer*, Picard stepped up and took charge

after the vessel's captain was killed in 2333, an act which impressed Starfleet and earned him permanent command of the ship. In 2355, the *Stargazer* was fired upon by a Ferengi marauder, but Picard employed what would later be referred to as the "Picard Maneuver" to destroy the attacker. The crew ultimately needed to abandon ship, but nevertheless Picard's quick thinking saved many lives.

The Federation Flagship

As the celebrated captain of the *U.S.S. Enterprise*-D, Jean-Luc Picard participated in first contacts with the Q Continuum and the Borg Collective, represented the Federation in tense situations involving the Klingons, Romulans, Cardassians, and Ferengi, devised a blockade that ended the Klingon Civil War, and earned a reputation as a distinguished diplomat, explorer, and humanitarian.

Locutus of Borg

When the Borg invaded in 2366, Picard was captured and assimilated by the Collective, who renamed him Locutus and utilized his knowledge to obliterate a Federation fleet at Wolf 359. Rescued by his crew, Picard nevertheless experienced ongoing trauma from the incident that almost overwhelmed him in 2373, as

"WHAT WE LEAVE BEHIND IS NOT AS IMPORTANT AS HOW WE'VE LIVED."

JEAN-LUC PICARD

the captain and his crew foiled the Borg Queen's attempt to assimilate humanity in the past.

Showdown with Shinzon

A previous Romulan regime had created a clone of Picard named Shinzon, who took up the plight of Reman dissidents, asserted control over the Romulan government, and sought to wipe out the Federation. Forced to face the worst of himself, Picard was prepared to give up his life to defeat Shinzon. In the event, it was the captain's dear friend, Data, who sacrificed himself to save Picard. Data's death proved to be a loss that would haunt Picard for decades.

The Return of Picard

On August 4, 2018, Patrick Stewart joined Executive Producer Alex Kurtzman on stage at *Star Trek Las Vegas* for a surprise announcement, revealing that Jean-Luc Picard would return in a new series, whose title was later revealed to be *Star Trek: Picard*. The reaction from fans both in attendance and around the world was immense.

01 Alex Kurtzman and Patrick Stewart announce the return of Jean-Luc Picard at *Star Trek Las Vegas 2018*.

02 Picard is assimilated and becomes Locutus of Borg in *Star Trek: The Next Generation*'s "The Best of Both Worlds."

The Romulan Rescue

With Romulus threatened by a supernova, Picard made relocating as many Romulans to safety his primary mission in the mid-2380s. A rogue synth attack, secretly organized by the mysterious Zhat Vash, destroyed the rescue armada and the Utopia Planitia fleet yards. Starfleet's unwillingness to continue with the evacuation efforts prompted Admiral Picard to resign his commission.

Seeking a Synth

Picard's dealings with the Borg, sorrow over Data's death, and guilt from the failed Romulan rescue all converged in 2399, when the former Starfleet captain learned that Bruce Maddox had created a synth named Soji Asha from one of Data's neurons. Picard saved Data's "daughter," uncovered the Zhat Vash's deeds, and petitioned the Federation to reverse its ban on synths. When a long-dormant brain abnormality threatened Picard's life, Soji worked with Doctors Altan Soong and Agnes Jurati to transfer his consciousness into a synth body, thus prolonging Picard's life and setting the stage for *Star Trek: Picard*'s second season.

THE Q CONTINUUM

A memorable guest star can embody an exciting new character, keep series regulars on their toes, or alter the course of a story arc. *Star Trek*'s many guest stars have done all these and more, but which of them is the greatest guest of all? We posed that question to our Q Continuum of *Trek*'s great and good, from regular and recurring actors to writers and directors (among them the late Dave Galanter, who passed away at the end of 2020), hailing from the length and breadth of the franchise's 55-plus years. Here are their thoughts.

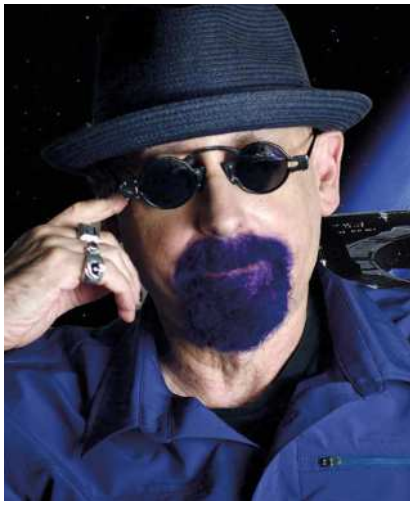
WORDS: IAN SPELLING

Who Is Star Trek's Greatest Guest Star?

ROBERT BELTRAN

CHAKOTAY, *STAR TREK: VOYAGER*

"If we go just with *Voyager*, I would say Ray Walston. It was an honor to have him on our show as Boothby and I thoroughly enjoyed working with him. But if you're talking about *Star Trek* as a franchise, I don't think you can leave out Ricardo Montalban [Khan] as one of the best guest stars. He was remarkable in the original series and especially in *The Wrath of Khan*. I'd gotten to know him and, as a matter of fact, he was going to direct his first film with me as the lead in this romantic comedy we were going to do together. He said, 'We're going to do it as soon as I get my back surgery done.' Unfortunately, that was the back surgery that completely disabled him until the day he died. So, that film never got made."



IRA STEVEN BEHR

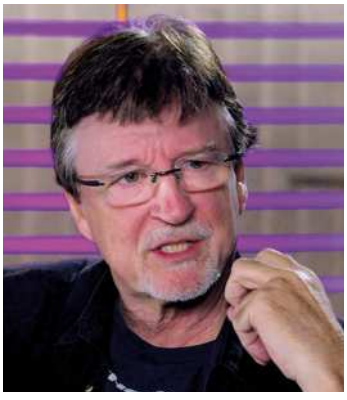
SHOWRUNNER, *STAR TREK: DEEP SPACE NINE*

"Well, the obvious answer would be Iggy Pop. I couldn't believe we got Iggy to be on *Deep Space Nine* [as Yelgrun in 'The Magnificent Ferengi']. Some of these guys – like Andy [Robinson – Garak] and Jeff [Combs – Brunt/Weyoun] and Casey [Biggs – Damar] – they weren't just great on the show, but they've been important people in my life for the past 25 years. It's hard, it's really hard to pick. It'd be so much easier if you asked me about *The Lord of the Rings* or Philip K. Dick, or Samuel Beckett. But let's go with Iggy, Andy, Jeff, and Casey."

KIRSTEN BEYER

SUPERVISING PRODUCER, *STAR TREK: PICARD*

"Jonathan Frakes and Marina Sirtis as guest stars in [the *Picard* episode] 'Nepenthe.' I know it's hard to count them as guest stars, given their roles in *TNG*, but their return in *Picard* was filled with all of the love they shared in the past as well as the weight of time's passage, resulting in something exquisitely beautiful and meaningful. For me, this is my favorite episode of all the new series yet produced, and I couldn't be happier as a fan that it exists."



DAVID CARSON

DIRECTOR, *STAR TREK GENERATIONS*

"I would say Whoopi Goldberg. She was just an extraordinary presence, she worked in her own way, and she brought an extraordinarily different aura with her, with that character, Guinan, onto the set. Everything changed when she was around. And she was absolutely a delight, like so many of them, to work with."

JOHN BILLINGSLEY

PHLOX, *STAR TREK: ENTERPRISE*

"My fave original series guest was Jill Ireland [Leila, 'This Side of Paradise']. Spock could've ended up with Jill Ireland, but he let Kirk get under his skin with a few stupid insults!

"Insofar as *Enterprise*, we had some great guests, but they weren't on episodes I was in. Brent Spiner [Dr. Arik Soong] was probably our biggest 'get,' but I only had one scene with him. John Schuck [Dr. Antaak in 'Affliction' and 'Divergence'] was a personal fave, because I loved him from *M*A*S*H* and *MacMillan and Wife*. But my choice is Kellie Waymire, who played Ensign Cutler in *Enterprise*'s first season. She passed away prematurely, otherwise I suspect she would've been invited back again and again. She might've been my love interest. Kellie was a talented, funny, warmhearted lady and I really liked working with her."

JEFFREY COMBS

BRUNT / WEYOUN, *STAR TREK: DEEP SPACE NINE* / SHRAN, *STAR TREK: ENTERPRISE*

"Alice Krige. She's a great actress and absolutely killed it as the Borg Queen in *First Contact* and on *Voyager*."

JONATHAN FRAKES

RIKER, *STAR TREK: THE NEXT GENERATION* / *STAR TREK: PICARD*

"Jean Simmons. That is the answer that I've always given to any question about guest stars. We were so lucky to have that woman appear on *The Next Generation* [as Admiral Satie]. And it was a blessing that I got to direct her in 'The Drumhead,' which was one of my first episodes as a director on the show. I'm still so grateful that she did that episode for us."

ROXANN DAWSON

TORRES, *STAR TREK: VOYAGER*

"Oh, wow. God, there have been so many great guest stars. I think probably John de Lancie. John is just amazing, and he crossed so many of the shows as Q. I always looked forward to seeing what John would do next. Q would show up everywhere, anywhere. The character was just extraordinary, and John's an extraordinary actor."

ROBIN CURTIS

SAAVIK, *STAR TREK III: THE SEARCH FOR SPOCK*

"It's a tie between John de Lancie as Q in the final *TNG* episode ['All Good Things...'] and Leonard Nimoy's appearance as Spock in *Star Trek* [*2009*]. There are some actors who, just by their presence, elevate the quality of the entire production. I believe John and Leonard both fall into this category. Their rich, textured performances brought great depth to both plots. I have seen both films only once. My memory doesn't remember details very well, if I am being honest. But what I remember is being moved and relishing the experience watching that finale and *Star Trek* [*2009*], and, in particular, these two actors on screen. And, well, I cried."

DAVID FRANKHAM

MARVICK, *STAR TREK*

"I am not familiar enough with all of *Star Trek* to be able to immediately pull that one out of my head, but I think I know what I would say even if I was: Diana Muldaur, with whom I did my episode, 'Is There in Truth No Beauty?' [*NB: Muldaur played Dr. Miranda Jones in that episode, and later played Dr. Pulaski during* TNG*'s second season.*] On a very stressful first day of filming, when our director, my old friend Ralph Senensky, suddenly found himself with nothing to shoot because of a script crisis, Diana was an anchor of calm and class and serenity, just floating through the situation when Ralph asked if we knew our lines for our scene scheduled for three days later. Luckily, we did."

HANNAH CHEESMAN

AIRIAM, *STAR TREK: DISCOVERY*

"John de Lancie. I think he was the best guest star. I know he was technically a recurring actor, but I always got excited whenever there were Q storylines on *The Next Generation*, just because Q was always such an irreverent ass that I just always loved seeing him on screen."

MICHAEL DORN

WORF, *STAR TREK: THE NEXT GENERATION* / *STAR TREK: DEEP SPACE NINE*

"It would have to be John Colicos. He did the original series, playing Kor [in 'Errand of Mercy'], and then he played that same character for us in some great episodes of *Deep Space Nine*. I think he did three for us, and his final episode ['Once More Unto the Breach'] was spectacular, just in terms of the character's arc and in terms of John's acting. What a nice man, too. I loved that guy. He was very cool."

J. G. HERTZLER

MARTOK, *STAR TREK: DEEP SPACE NINE*

"Do the movies count? If so, then my choice would be Christopher Plummer. A great Klingon, he played. On the shows, there was Salome Jens [Female Changeling, *DS9*], Carolyn Seymour [Taris/Yale/Toreth, *TNG*/ Mrs. Templeton, *Voyager*], Wally Shawn [Zek, *DS9*], and they were all great. But I have to say my personal favorites, going back further, were Michael Ansara [Kang, TOS/*DS9*/*Voyager*] and Ricardo Montalban."

DAVE GALANTER

***STAR TREK* NOVELIST**

"Mark Lenard. Mark gave us the wonderful Romulan Commander, but he also gave us Sarek. And he played these characters across several episodes on *The Next Generation*, and on the original series, and in the movies. He was even in the first movie, in *Star Trek: The Motion Picture*, as a Klingon. I mean, Mark Lenard was a Romulan, a Klingon, a Vulcan. He did it all. I would give it to him, hands down, the title of *Star Trek*'s best guest star."

ROBERT PICARDO

THE DOCTOR, *STAR TREK: VOYAGER*

"Daniel Davis as Professor Moriarty on *The Next Generation*. First of all, he's just a wonderful actor and a wonderful person, and those were great themes in his episodes. I also think that the concept of his character, a lot of that probably went into having the idea later on for a holographic doctor on *Voyager*. So, I probably owe him a little debt of gratitude in a way."

ANDREW ROBINSON

GARAK, *STAR TREK: DEEP SPACE NINE*

"Harris Yulin. I think he was quite wonderful [as Marritza] in 'Duet.' He played the concentration camp guide who wasn't really a concentration camp guide. He said he was out of guilt and sacrificed himself. Harris was superb, and his scenes with Nana [Visitor – Kira] were remarkable."

MARINA SIRTIS

TROI, *STAR TREK: THE NEXT GENERATION* / *STAR TREK: PICARD*

"Only because you say this name and it conjures up absolutely everything… Jean Simmons [Admiral Satie]. The fact that Jean Simmons did our show, this Oscar-winner actress from the Golden Age of Hollywood, is amazing to me. She was in *Spartacus*, for God's sake! And she was fantastic on our show. I know that Johnny [Frakes] will tell you that Jean Simmons was his favorite guest star, too. She was remarkable."

ARMIN SHIMERMAN

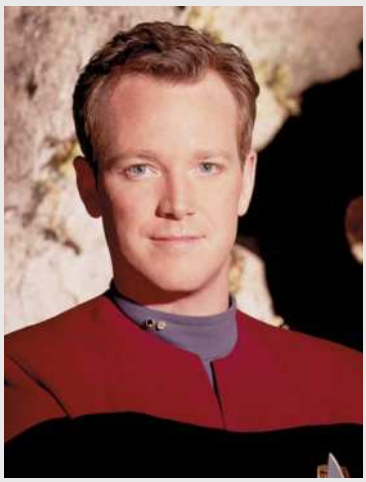
QUARK, *STAR TREK: DEEP SPACE NINE*

"Someone asked me what character I'd like to have played, other than Quark or any other role I did on *Star Trek*, and I said, 'Garak.' Well, if I harken back to that answer, then Andrew Robinson is my choice for *Star Trek*'s best guest star. And, if I had another choice, it'd be Max Grodénchik [Rom]. Why? Because he kept me sane/insane for seven years on *Deep Space Nine*. He was confidante, confederate, jester, and peer. I shared my most innermost secrets with Max."

JOHN JACKSON MILLER

***STAR TREK* NOVELIST**

"I'm partial to someone who appeared but twice: Daniel Davis, who played Moriarty in two *TNG* episodes ('Elementary, Dear Data' and 'Ship in a Bottle'). It's a remarkable performance in that it's on multiple levels: he's playing the fictional character from Sherlock Holmes, but he's also playing a holographic character who's aware he's a holographic character – and he's also trying to become something else. It's just a very layered portrayal, on all counts."



ROBERT DUNCAN MCNEILL

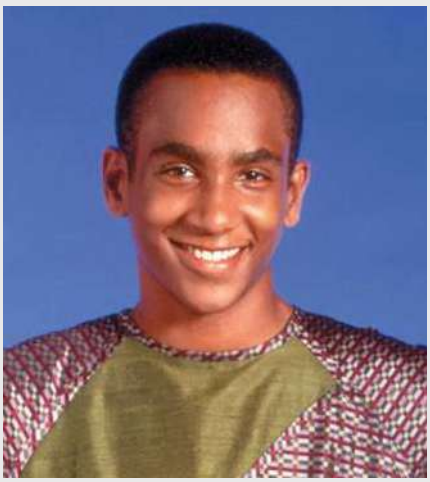
PARIS, *STAR TREK: VOYAGER*

"I think Jeffrey Combs may be the greatest *Star Trek* guest actor. He played so many characters on so many different shows, and he was great every time."

JASON ISAACS

LORCA, *STAR TREK: DISCOVERY*

"Joan Collins [who played Edith Keeler in the classic episode 'The City on the Edge of Forever']. It's always the original series stuff for me. Joan Collins, by far."



CIRROC LOFTON

JAKE SISKO, *STAR TREK: DEEP SPACE NINE*

"I would say Tony Todd is the greatest guest star on *Star Trek*. What he did in 'The Visitor' [as the adult Jake] was fantastic. Tony's performance was exceptional and timeless, and I can't think of a better episode that gets me in tears the way that one does."

DAVID MACK

***STAR TREK* NOVELIST**

"That's a hard one to nail down, actually. I feel like it should go to Jeffrey Combs, who played both the Vorta known as Weyoun and the Ferengi liquidator Brunt, both on *Deep Space Nine*. But then there's Tony Todd, who was brilliant as both Worf's younger brother Kurn, and as the older Jake Sisko in 'The Visitor,' which was one of my favorite episodes in the entire *Star Trek* canon. Can they share it, Jeffrey Combs and Tony Todd?"

BRENT SPINER

DATA, *STAR TREK: THE NEXT GENERATION* / *STAR TREK: PICARD*

"I would say John de Lancie, but he wasn't really a guest star. I think of him more as an integral part of the show. Maybe Whoopi [Goldberg]. Again, she was not exactly a guest star, but I think when she joined the show, she brought legitimacy to us, to *The Next Generation*. And she was a huge movie star at the time."

ROBERT O'REILLY

GOWRON, *STAR TREK: THE NEXT GENERATION* / *STAR TREK: DEEP SPACE NINE*

"I'm going with Robert O'Reilly! What made him great, of course, were his eyeballs and his chutzpah. He worked for comedy, being king of the Pakleds in [the game] *Star Trek: Klingon*, and for drama, because, being a really stupid human, that is alien to me. And, besides me? Frank Gorshin [Bele in 'Let That Be Your Last Battlefield']."

BARRY KELLY

SUPERVISING DIRECTOR, *STAR TREK: LOWER DECKS*

"Hmm. It's hard to beat John de Lancie as Q. John is so good. He just pops up and he's so memorable. There's that episode of *TNG* ['Tapestry'] where he appears and he's the flower guy, and he's like 'Flowers!' and he calls Picard 'John Luck-Pickerd.' He's just so fun. I love that. And we were so lucky to get him on *Lower Decks*."

MICHAEL WELCH

ARTIM, *STAR TREK: INSURRECTION*

"Oh boy. *Star Trek*'s greatest guest star... There have been so many of them over the years. Can I go with F. Murray Abraham? I know he was in my film – or I was in his film – but he's just such a legend and such a strong actor. I mean, he's an Oscar winner. I thought it really elevated the film, his performance [as Ru'afo] in *Insurrection*."

RAINN WILSON

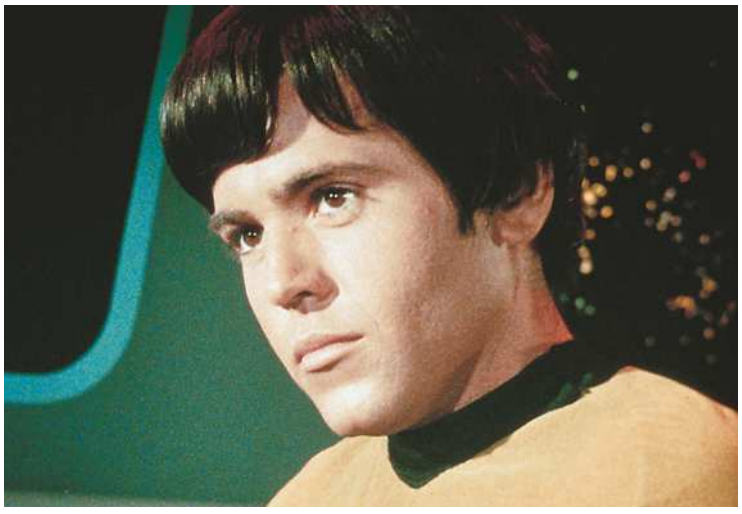
MUDD, *STAR TREK: DISCOVERY*

"Wow. There are so many great guest stars. There's the green girl. Was she even a guest star, or just a guest dancer? The actress who was in the [original series] pilot – Susan Oliver. My friend, George Pappy, did a documentary on her called *The Green Girl*. She's a fascinating character. So, I'd go with her."

NANA VISITOR

KIRA, *STAR TREK: DEEP SPACE NINE*

"There were so many incredible guest stars, just on *Deep Space Nine* alone. I will have to go with my heart on this and say Aron Eisenberg [Nog]. I really didn't consider him a guest star, but I guess he was, at least technically. He became such a part of our *DS9* family, on screen and off screen, and the loss of him was very hard to swallow."



WALTER KOENIG

CHEKOV, *STAR TREK*

"I was most impressed by Michael Forrest, who played Apollo [in 'Who Mourns for Adonais?']. He was playing a god, and I thought he was terrific. He brought his classical theater background to the role and gave it a richness and an importance that I think made that episode as good as it was. And he's still around, bless his heart. I'm still, to this day, very impressed by the way he rendered that role."

MICHAEL JAN FRIEDMAN

***STAR TREK* NOVELIST**

"My answer would be J. G. Hertzler. He was so compelling as Martok in the *Deep Space Nine* episode 'Apocalypse Rising' that he was given a recurring role on the show."

GEORGE TAKEI

SULU, *STAR TREK*

"Ricardo Montalban. I thought he was terrific as a person and he was terrific as the character, as Khan in 'Space Seed' and in *The Wrath of Khan*. Ricardo was memorable and magnetic."

UNA MCCORMACK

***STAR TREK* NOVELIST**

"Andrew J. Robinson [*DS9*'s Garak] is *Star Trek*'s greatest guest star. That's plain and simple fact."

TIM RUSS

TUVOK, *STAR TREK: VOYAGER*

"I always liked William Marshall [as Dr. Daystrom] from classic *Star Trek* [the episode 'The Ultimate Computer']. I just really liked his Shakespearean style and gravitas."

NICHELLE NICHOLS

UHURA, *STAR TREK*

"I'd have to say my good friend Whoopi Goldberg. She had such an incredible drive and passion, basically talking her way into that show (*TNG*). And I was delighted to see just what kind of spirit and talent she brought on screen. We're still friends to this day."

KITTY SWINK

ROZAHN / LUARAN, *STAR TREK: DEEP SPACE NINE*

"Dr. Stephen Hawking is my choice. He was science fiction come to life. And he was one of the greatest minds of the modern era… with a sense of humor. I was absolutely a fan, and still am. And it was perfect that he was on *The Next Generation* [as himself in the episode 'Descent']."

DOMINIC KEATING

REED, *STAR TREK: ENTERPRISE*

"I guess I'm going with Dean Stockwell, who guest-starred for us on *Enterprise* [as Grat in the first-season episode 'Detained']. Why? He'd done *Quantum Leap* with Scott [Bakula – Archer], and it was a blast to see them work together again. And, because, well, he's Dean Stockwell!"

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MAKING TREKS

Akiva Goldsman has been intimately involved with *Star Trek* since the franchise returned in series form in 2017, serving variously as producer, writer, and director as each show has materialized. With *Star Trek: Picard*, however, he got the chance to build a *Trek* show from the ground up – and with the impending *Star Trek: Strange New Worlds*, he's realizing a long-held dream to boot.

WORDS: IAN SPELLING

01

Akiva Goldsman is still living the dream. The Oscar-winning writer-producer-director, whose many credits include *The Client*, *A Beautiful Mind*, *I, Robot*, *Fringe*, and several *Paranormal Activity* films, grew up a *Star Trek* fan. He made cameo appearances in *Star Trek (2009)* and *Star Trek: Into Darkness*, and got his shot at making a serious mark on the franchise with *Star Trek: Discovery* – on which he served during Seasons 1 and 2 as a producer, writer, and director – and *Star Trek: Picard*, which he co-created, produces, writes, and directs. In addition, Goldsman worked on the *Star Trek: Short Trek* installments.

Now he's busy with *Star Trek: Strange New Worlds*, which he co-created and is writing, producing, and directing (he helmed the pilot). During a rare black hole in his schedule, Goldsman found time to speak with *Star Trek Explorer* about his adventures on the final frontier.

01 Picard and co. on Coppelius in the Akiva Goldsman-directed "Et in Arcadia Ego, Part 1."

***Star Trek Explorer*: Heading into *Picard*, what was the mission statement? And how satisfied were you with how Season 1 delivered on it?**

Akiva Goldsman: Getting into *Picard*, we wanted to sequel-ize. The attempt was not, with Seasons 1 or 2, to make more *Next Gen*. It was to follow on with an acknowledgement of all the years that had passed since the first episode of Season 1 and the last movie [2001's *Star Trek Nemesis*]. Patrick [Stewart] was the leader of that charge in the best possible way. When we – Michael Chabon, Kirsten Beyer, Alex Kurtzman, and myself – started talking to Patrick, he was right on the heels of *Logan*. There are very few sequels or follow-ons that live up to *Logan*. What James Mangold did is spectacular, and it was a great new view of a character we'd come to know. Patrick charged us to do that. We did as much of it as we could as well as we could.

I'm very proud of Season 1. It was also a bear. The shows are much bigger always than we imagine. Even though *Picard* is generously budgeted by CBS, we shoot in Los Angeles and we ain't *The Mandalorian*. So, we're always wrestling with the palette of a humanist drama and the requirements of giant, giant effects. I couldn't have been happier to do it and couldn't have been happier when the 10th episode landed and people were still willing to have conversations with me and didn't ask me to go home.

02

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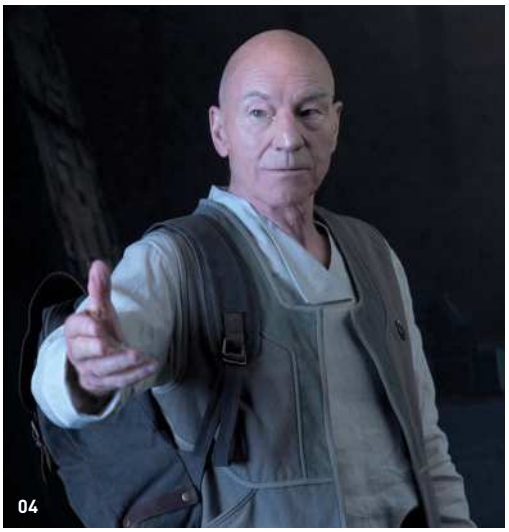

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"TO SET HIM OFF ON A DIFFERENT SEASON 2 JOURNEY, WE HAD TO RENDER A NEW PICARD OUT OF THE OLD."

The show killed off Picard and Data by the end of Season 1. How much discussion went into those massive developments? And what input did you get from Sir Patrick and Brent Spiner? The answers are similar. We knew we wanted to, in as real a way as possible, wrestle with mortality. We felt that the question of life and the merits of the worthiness of a life well lived, and what awaits as we come into the later chapters of our lives, was something we wanted to explore. We wanted to talk about rebirth, the possibility of a new chapter for Picard. So, in a strange way, killing him to resurrect him was almost inevitable. That was something we talked with Patrick about from the start. To set him off on a different Season 2 journey, we had to render a new Picard out of the old, and had to find new inspiration, new purpose, and even, in this case, a new, although physically identical, form.

When it came to Data, Brent was interested in being part of the show, but was very hesitant to play Data again. We all felt that, although there are many worthy things about *Nemesis*, Data's death was given short shrift. So, we felt we were owed some time with Data, to say goodbye. When you have Michael Chabon willing to write that goodbye, it's hard to say no.

02 Picard has a final reunion with Data in "Et in Arcadia Ego, Part 2."

03 Akiva Goldsman at the Hollwood premiere of *Picard*, January 2020.

04 Patrick Stewart as Jean-Luc Picard in "Et in Arcadia Ego, Part 1."

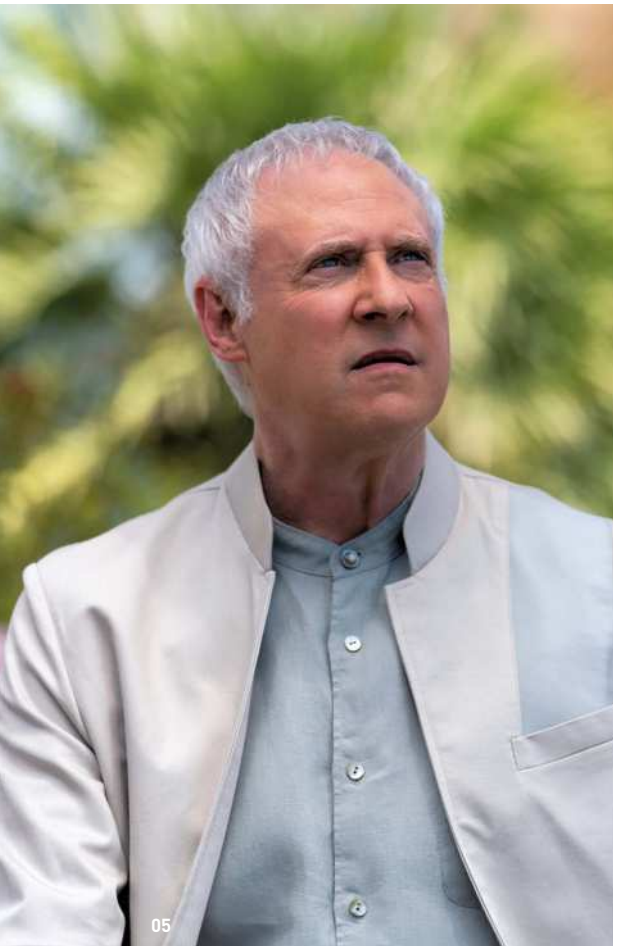
DATA CORE

Akiva Goldsman Credits

WRITER
The Client (1994)
Silent Fall (1994)
Batman Forever (1995)
A Time to Kill (1996)
Batman & Robin (1997)
Lost in Space (1998)
Practical Magic (1998)
A Beautiful Mind (2001)
I, Robot (2004)
Cinderella Man (2005)
The Da Vinci Code (2006)
I Am Legend (2007)
Angels & Demons (2009)
Insurgent (2015)
The 5th Wave (2016)
Rings (2017)
Transformers: The Last Knight (2017)
The Dark Tower (2017)

DIRECTOR
Stephanie (2017)

WRITER/DIRECTOR
Fringe (2008–2013)
Winter's Tale (2014)
Star Trek: Discovery (2017–2019)
Titans (2018–2020)
Star Trek: Picard (2020–)
Star Trek: Strange New Worlds (2022–)



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"IF [PICARD] DEALT WITH MORTALITY IN SEASON 1, HE'S GOING TO DEAL WITH ISSUES OF CONNECTEDNESS AND, TO SOME EXTENT, LOVE IN SEASON 2."

Patrick Stewart knows Jean-Luc better than anyone. He's an executive producer on the show. What was his most valuable note or suggestion to the writing team?
Patrick's most valuable note is, in fact, not simply a note. It's an ongoing awareness of who Jean-Luc Picard is. What happens is he becomes that which refines. He is the filter through which everything has to pass. Anything that isn't Picard will not pass muster. Patrick keeps us honest about who Picard is.

Let's talk more about Season 2. How would you set it up?
Season 2 is a new reckoning for Picard. If he dealt with mortality in Season 1, he's going to deal with issues of connectedness and, to some extent, love in Season 2.

05 Brent Spiner as Altan Soong...

06 ...and Isa Briones and Harry Treadaway as Sutra and Narek in "Et in Arcadia Ego, Part 1."

07 Anson Mount and Rosa Salazar as Captains Pike and Lucero, in the *Star Trek: Short Treks* episode "The Trouble with Edward."

We know Q is back. We know the Borg, Seven of Nine, and Guinan are all back. Brent is back in some way, but not as Data. How did you and the writing team select which legacy characters to revisit?
We've always felt that when a story called for a character from *Next Gen*, then we would not be shy about trying to include them. I'd like to believe it was the need of the story that helped us choose which legacy characters show up. Having them back was amazing. This entire *Star Trek* experience is one of constant pinching oneself. Although we all got to watch it on TV, one of the most delightful things was watching Patrick ask Whoopi [Goldberg – Guinan] on *The View* if she'd come back. Having her back was as close to transcendent a moment as you're going to get on this *Star Trek* experience.

Seasons 2 and 3 of *Picard* are shooting back to back. What's that been like? It's got to be exhausting…
Yeah, it was. Never again. It was a great idea on paper. And it was an idea on paper that we laid down before COVID. We had a couple of [production] pushes. Certainly, the stresses of shooting during COVID are tremendous, and they've weighed heavily on the cast and crew. I think by the time February [2022] comes around, everybody will have themselves an unbelievably well-deserved nap. ▶

▶ **In addition to *Picard*, you are heavily involved in *Strange New Worlds*. What excites you most about the opportunities the show presents, such as standalone episodes, revisiting classic aliens, and developing several characters we've always wanted to see more of?**
Strange New Worlds is particularly delightful because that's really my *Star Trek*. I'm [an original series] guy. I am old, so I remember seeing what was then called the lost pilot, in black and white. There was no color print for a period of time, if you could imagine. Pike, as played by Jeffrey Hunter, was always beguiling.

There's a funny story. I came onto *Discovery* to help launch that show. Alex had given me a call. I'd done something similar on *Fringe* [which Kurtzman co-created]. I didn't help launch that, but I came in, as I like to say, as the drunk uncle. When he called me again, he knew how much I loved *Star Trek*, and he said, "Can you go over there and lend a hand [on *Discovery*]?" But I didn't really know what the show was at that point. I said, "Of course," and then went on the internet. He was in London shooting. I read all the rumors, and they said it was a show about Captain Pike and Number One. I was so extraordinarily excited. Of course, *Discovery* had nothing to do with Captain Pike or Number One. So, from the moment I got there, I started agitating for the Captain Pike and Number One show, which is why you saw the *Enterprise* at the end of Season 1. This was a full-court press for me to figure out how to get that crew and the *Enterprise* back on TV.

What's super fun is, yes, in the center, there's this character we don't know much about. It's a time where there's a bit more of the frontier part of the final frontier. We're back in episodic television. Even though no one likes serialized more than me – witness the Lorca arc in *Disco* Season 1 – I'm suddenly finding myself unbelievably delighted by our ability to tell freestanding narratives the way [the original series] used to.

By directing the *Strange New Worlds* pilot, you're establishing everything that any subsequent directors must build upon. How did you enjoy doing that? And how did the shoot go?
Directing the pilot was great fun. Like any good writer-turned-

07

08

"*STRANGE NEW WORLDS* IS PARTICULARLY DELIGHTFUL BECAUSE THAT'S REALLY MY *STAR TREK*."

director, I rely on people who know things more than I do. When it comes to aesthetics, we had a brilliant DP named Glen Keenan. He created the signature look. We have extraordinarily exciting versions of the sets, classic and new. We rely on AR [augmented reality] technology, as *The Mandalorian* does, to give us scope and scale. So, it was very much like being a kid in a candy store.

I run the show with Henry Alonso Myers, and we honestly couldn't have hoped for better. We lucked out with this cast. I don't know why sometimes a cast comes together and sometimes it doesn't. It's a little bit in the stars, if you'll forgive me. But this one really did. And they're terrific to watch. The stories are like we remember them. Some are allegories; some are O. Henry stories; some are lighter in tone; some are deeper explorations of character. It's nice, and freeing, to be able to move more fluidly.

08 Rebecca Romijn as *Star Trek: Strange New Worlds*' Number One.

You mentioned the AR wall. How does that change the game for a director?

Before we all shot on it – and I guess I was the first – we were all given workshops. It was during COVID, so we were seeing these things on our computers. It was pretty spectacular. It was like watching a video game. Your brain sort of went into that mode, but it's impossible to understand it until you step onto the floor, because it really is a fully immersive environment.

There are technical limits to it and technical upsides to it that are unique, but fundamentally what it is, what we used to do on blue screen we now do for real. It's there for the actors and the camera and the rest of us to see. That brings a whole new dimension to the idea of a strange new world. It's not something you just do in post [production]. It really gives a jolt to the show, not just in terms of scope and scale, but also in terms of performance, because you're actually in the world in a real way.

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All you have to do to get your hands on these amazing collectibles is answer the following question about the merch-loving Brad Boimler:

In *Star Trek: Lower Decks* Season 2, Boimler is desperate to get his *Voyager* commemorative plate signed when one member of its crew visits the *U.S.S. Cerritos* – but which *Voyager* crew member is it?

a) Captain Janeway
b) Neelix
c) Tom Paris

To be in with a chance to win, send the correct answer to startrekmagazine@titanemail.com, along with your address and contact details. Good luck, cadets – and remember that you can get loads more exciting *Star Trek* goodies at forbiddenplanet.com!

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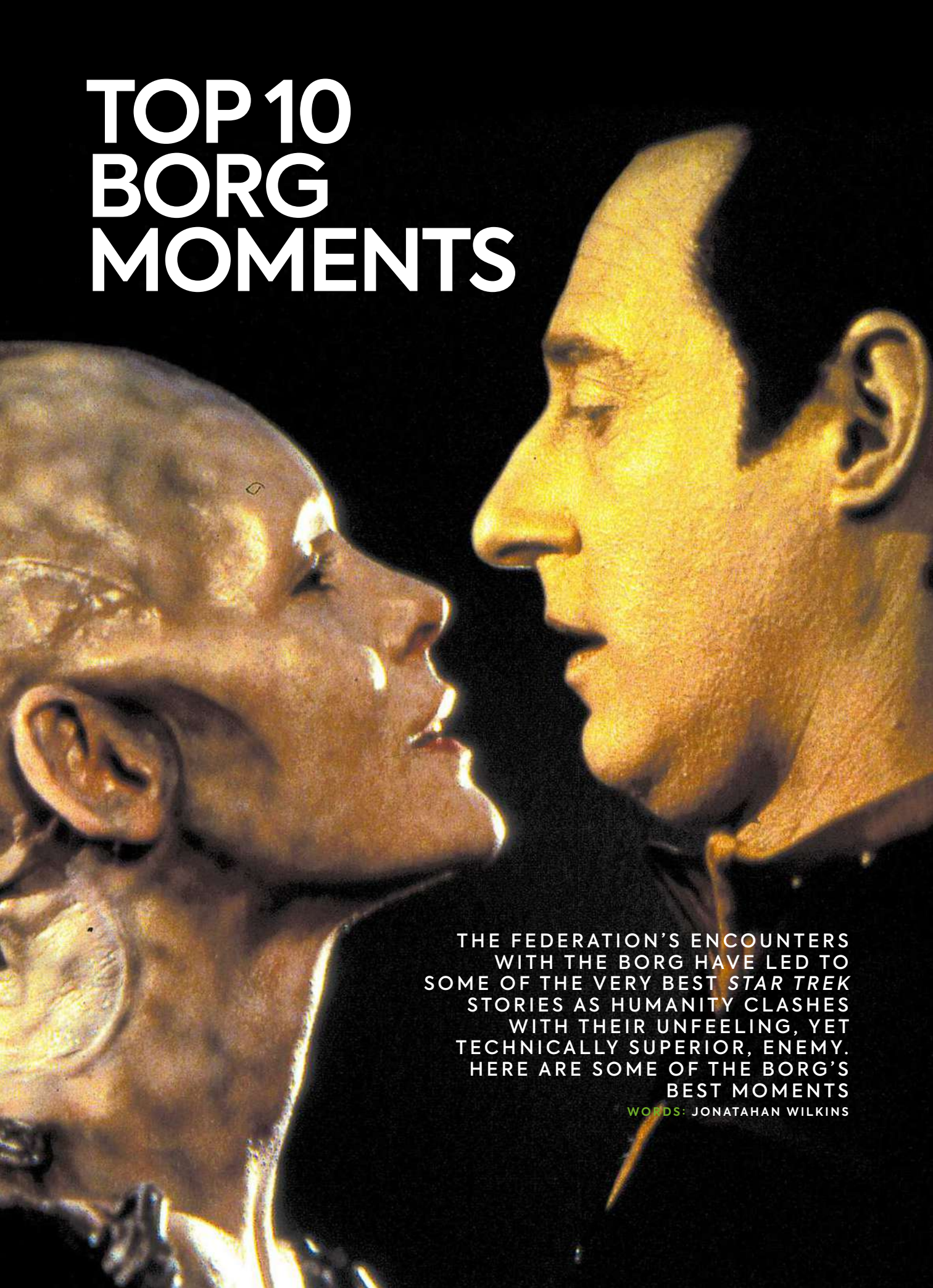
Inside Trek
TEN OF TEN
The greatest Borg moments revealed.
BORG QUIZ
How well do you know the Collective?
BORG VS BORG!
Seven of Nine takes on... Seven of Nine!
INSIDE THE COLLECTIVE
A history of the Federation's deadliest enemy.
THE BORG
SUPPLEMENTAL
STAR TREK

TOP 10 BORG MOMENTS



THE FEDERATION'S ENCOUNTERS WITH THE BORG HAVE LED TO SOME OF THE VERY BEST *STAR TREK* STORIES AS HUMANITY CLASHES WITH THEIR UNFEELING, YET TECHNICALLY SUPERIOR, ENEMY. HERE ARE SOME OF THE BORG'S BEST MOMENTS

WORDS: JONATAHAN WILKINS

10

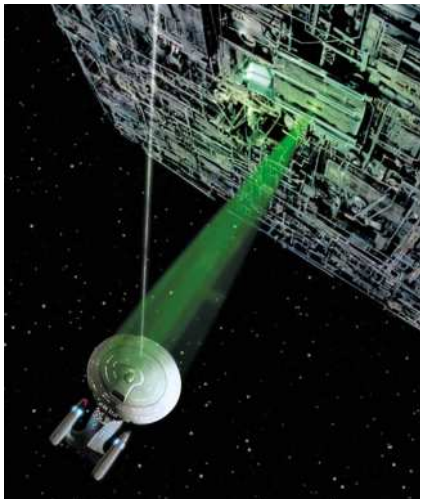
LORE AND ORDER
(STAR TREK: THE NEXT GENERATION "DESCENT")

The cliffhanger for the finale of season six features a group of self-aware Borg who have broken free from the Collective. Their individuality comes from Hugh, the Borg who had been rescued by the *Enterprise* and who, given a sense of independence shared his new found self-awareness with other Borg. The band of Borg join forces with Data's brother, Lore, in a plot to bring about the end of the Federation.

09

A VIRTUAL NIGHTMARE
(STAR TREK: VOYAGER "UNIMATRIX ZERO")

The terror of the Borg is not that they are an evil or aggressive species but that they are largely indifferent to other lifeforms. Once assimilated into the Borg Collective an individual's sense of freedom and self is permanently deleted. However, a few drones escape subjugation by visiting Unimatrix Zero; a virtual reality that allowed them to retain their individuality as they regenerate. When the Borg Queen discovered this hideout she actively sought to purge it from the Collective as the crew of the *Voyager* fought to help the Borg retain their sense of self.



08

THE UNKNOWABLE BORG
(STAR TREK: THE NEXT GENERATION "Q WHO")

The crew of the USS *Enterprise*'s initial encounter with the Borg in the farthest reaches of the galaxy saw Captain Picard facing an unknowable force that would plague him for many years to come. Dangling the *Enterprise* in front of the seemingly unstoppable Borg cube, Q gave Picard a small but terrifying taste of what was to come, with the inevitability of the Borg reaching the Alpha quadrant a ticking timebomb that exploded when all hell broke loose in "The Best of Both Worlds."

07 A BORG ALLY
(STAR TREK VOYAGER: "SCORPION")

In a shocking turn of events, the Borg meet their match as they are forced to flee from the mysterious Species 8472. Joining forces in an uneasy alliance with Captain Janeway and the crew of the *Voyager*, the Borg emissary is a drone called Seven of Nine who ends up helping *Voyager* escape from "fluidic space," the home of Species 8472, and later joins the crew.

05 SELF SACRIFICE
(STAR TREK: VOYAGER "DRONE")

A transporter malfunction causes The Doctor's 29th-century mobile emitter to merge with Seven of Nine's nanoprobes resulting in the creation of an upgraded Borg drone with highly enhanced technology. Named "One" by the *Voyager* crew it soon became apparent that he would present the Borg Collective with technology that would make them unstoppable if he was ever assimilated. Despite developing an increasingly strong bond with Seven of Nine, One ultimately decided to sacrifice himself in order to deny the Borg his unique technology.

06 THE BORG QUEEN ARRIVES
(STAR TREK: FIRST CONTACT)

For a species built on the denial of individuality and uniqueness, the Borg Queen is, surprisingly, something of a one-off. Her initial show-stopping entrance in *Star Trek: First Contact* is a disturbing glimpse at the truly alienness of the Borg as the head and spinal column of the Borg's icy leader are gradually lowered to meet her torso as she seductively tells Data that, "I am the beginning, the end, the one who is many. I am the Borg."

04 HUGH YOU?
(STAR TREK: THE NEXT GENERATION "I BORG")

Given the Borg's singled-mindedness, the transformation of "Three of Five" into "Hugh," a Borg who slowly embraced his individuality, seemed unlikely. However, when the *Enterprise* crew discover a crashed Borg scout ship and a young male drone on the surface of a desolate planet, and despite initial sceptiscm, Captain Picard agrees to rescue the drone. He eventually begins to develop an individual identity during his time with Dr. Crusher aboard the *Enterprise*. Picard's plan to use Hugh as a virus to destroy the Borg is halted when Picard sees how much the former drone has grown as an individual.

03

THE BORG BEGINS IN OUR PAST
(STAR TREK: ENTERPRISE, "REGENERATION")

Following their defeat in the Earth of the distant path, a downed Borg sphere was left frozen in the Arctic wastes, until it was discovered by a research team a hundred years later When the Borg were revived, they assimilated their rescuers and repaired their downed ship before embarking on the long journey home to the Delta Quadrant. A clash with Captain Archer and the crew of the *Enterprise*, saw the Borg survivors destroyed. However they managed to send a signal to the Collective containing the coordinates of Earth setting into motion the paradox of the Borg journey to the Earth.

02

"WE ARE BORG"
(STAR TREK: PICARD "BROKEN PIECES")

Seven of Nine's journey to escape her previous life as a Borg drone has led to a complicated relationship with the collective.

Facing her past head-on, Seven painfully links herself into the cube's systems, creating her "mini-collective." Impressively, she is able to disconnect from the cube using her own free will.

01

I AM LOCUTUS OF BORG
(STAR TREK: THE NEXT GENERATION "THE BEST OF BOTH WORLDS")

During the closing moments of *Star Trek: The Next Generation*'s third season, a brutal, edge of your seat cliffhanger occurs as the captured Captain Jean-Luc Picard is revealed to have suffered a terrible violation and assimilated into the Borg Collective. It was an unprecedented storyline as no captain had been changed by a singular experience as much as Picard.

Over the break between seasons, fans speculated what the fate of the captain would be? Picard was ultimately saved, but was forever marked by these events. The biggest cliffhanger came at the end of part two, as Picard stares into space reflecting on his experience.

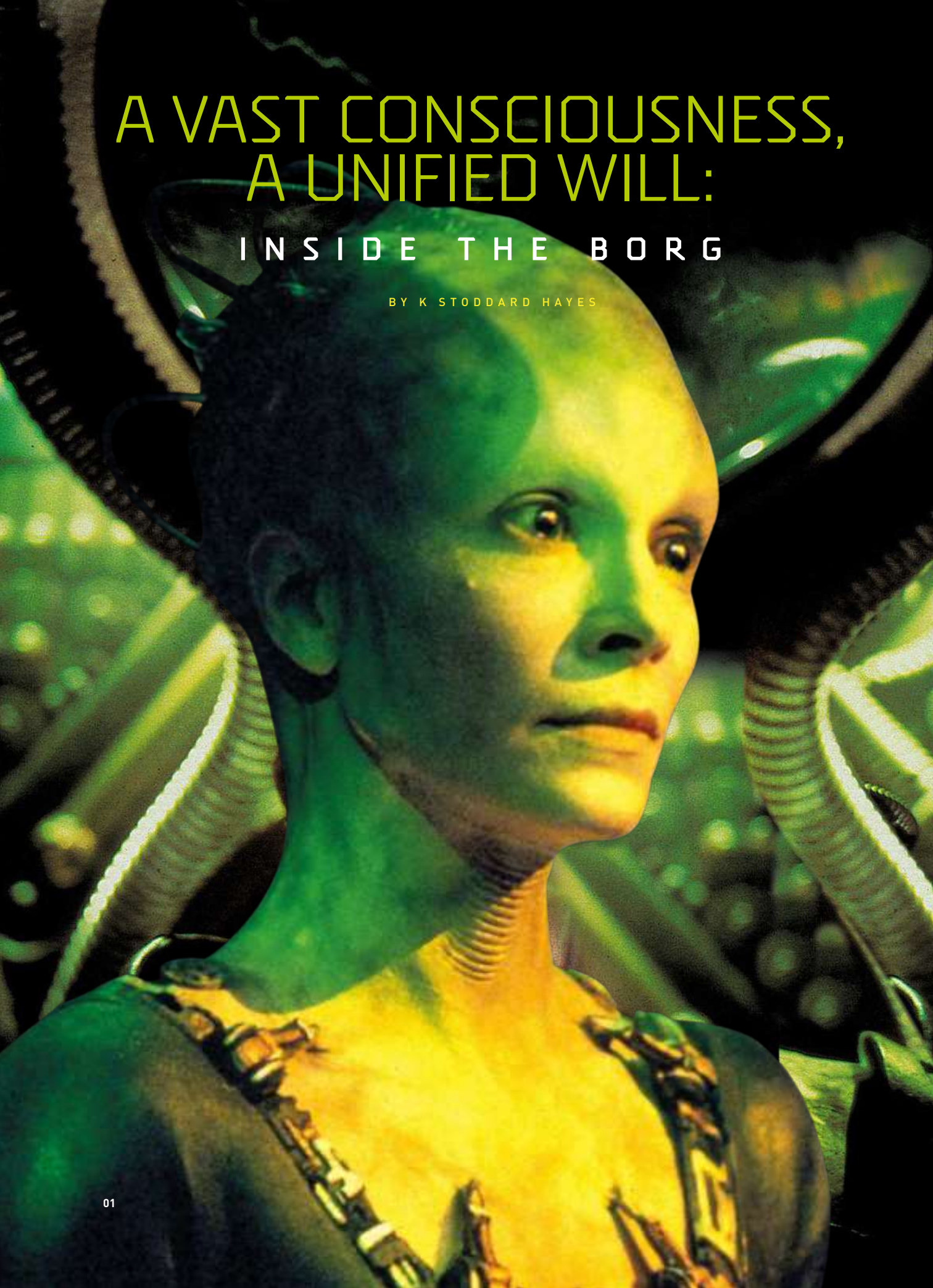
CAPTAIN'S LOG – SUPPLEMENTAL

What do you think? Write to startrekmagazine@titanemail.com and tell us your favorite Borg moments!

A VAST CONSCIOUSNESS, A UNIFIED WILL:

INSIDE THE BORG

BY K STODDARD HAYES



02

"We are the Borg. Existence as you know it is over. We will add your biological and technological distinctiveness to our own. Resistance is futile." - Borg greeting, (VGR "Scorpion, Part 1")

The Borg are the most fearsome *Star Trek* villains of the 24th Century. They are more implacable than the Founders; more deadly in battle than the Jem'Hadar; and their resources of knowledge, technology, and population are far greater than any other Federation adversary. And none of these qualities is the source of the terror the Borg inspire.

Assimilation is what terrifies: the loss not only of home and freedom, but one's entire identity as a unique individual. The Borg can turn almost any sentient, humanoid creature into a drone, a molecule of consciousness in a vast, collective mind. Even Picard is broken by the horror of his assimilation: "They took everything I was. They used me to kill and to destroy, and I couldn't stop them. …I wasn't strong enough. I wasn't good enough." (TNG "Family")

BILLIONS OF MINDS WORKING TOGETHER

Though we have seen countless drones from the outside, it's hard to grasp what being a drone must *feel* like on the inside. All drones are fully integrated with the Collective at all times. The hive mind overrides every individual thought and emotion, so the will of the Collective becomes the will of each drone. Hugh describes it to LaForge and Crusher: "On a Borg ship, we live with the thoughts of the others in our minds. Thousands of voices with us always." (TNG "I Borg")

In return, each drone has instant access to the entire range of Borg experience: history, science and technology gathered from countless cultures and individuals assimilated over centuries. A drone facing a new problem never has to struggle for a solution; the solution will be somewhere in that vast database. This is the main advantage that makes them seem invincible. A Starfleet crew, or any other Borg target, may think they have found an effective defense; that defense may even succeed for a short time. Then the Borg adapt and overcome again.

THE ONE WHO IS MANY

One voice dominates all the billions of voices of the Collective: the central, directing voice of the Borg Queen. The Queen's consciousness is many centuries old; she was assimilated from one of the earliest species the Borg conquered (VGR "Dark Frontier"). Her cybernetic brain must be extraordinary, as she retains her individual personality and will, while she maintains full communication with her billions of drones. She can see what is happening through the eyes of any drone, anywhere, simply by directing her attention there, as she does several times when identifying an incursion by *Voyager*'s crew.

It's possible that the Queen can even move physically throughout Borg space by uploading her consciousness into the Collective then downloading it into a new body at her destination. The Queen whom Picard encounters in *First Contact* might not need to travel halfway across the galaxy in a

03

01 The power behind the drones: The Borg Queen.

02 The Borg spheres launch into attack.

03 Hugh discovers his individuality.

Borg vessel; she could just download her mind into an engineered body waiting in the ship orbiting Earth.

And if that body dies, her consciousness can return to the Collective and a new body – as long as she has time to upload it again. Though Picard and Data kill the Queen who time travelled with them, Janeway encounters the Queen in the Delta Quadrant a year or so later. (VGR "Dark Frontier")

THE WILL TO CONQUER

Not even the Borg seem to remember where they came from. Given the competitive advantages of a society that can act in perfect coordination, perhaps this collective mind was formed to help the first Borg species survive some devastating threat. Then the Collective discovered that it could acquire, by assimilation, the entire knowledge, experience, abilities, and resources of any civilization it absorbed.

The Borg always describe assimilation as "adding another species' perfection to our own." But by the 24th Century, perfecting themselves is no longer their paramount goal. The goal is conquest: a relentless drive to subdue every advanced species they encounter. They even try to assimilate a species from a *different dimension*. Species 8472 is so alien to everything the Borg have encountered, that the Borg can't even begin to figure out how to defend themselves, until they have the help of Janeway and her crew. (VGR "Scorpion Parts I and II")

> "NOW THIS IS HOW I PREFER THE BORG: IN PIECES."
>
> **JANEWAY**
> "DARK FRONTIER"

The Queen's passion for conquest, when directed towards humans, is so personal as to be an obsession. After their failure at Wolf 359, the Borg could easily send a whole fleet to invade the Federation on a wide front. Instead, the Queen goes straight for the human home world again, and takes a ship 300 years back in time to conquer the pre-warp Earth. And she goes *in person*. (*First Contact*)

When the Queen recaptures Seven of Nine, she claims that Seven is the key to yet another plan to assimilate humanity. The Queen could just re-assimilate Seven to gain the former drone's understanding of the human condition. Instead, she tries to persuade Seven to serve her freely. She even seems jealous of Seven's loyalty to her new Starfleet collective, and Janeway in particular. (VGR "Dark Frontier")

The Queen's response to Unimatrix Zero is the clearest demonstration of her desire for utter domination. The drones who are part of this virtual domain don't even remember it when they are awake. Yet the Queen won't tolerate this tiny percentage of her drones being free from her control, even during regeneration. She threatens to destroy any Borg ship that has even one

THE BORG VS THE FEDERATION

2063
The 24th century Borg Queen arrives over Earth in an attempt to stop Cochrane's warp flight and assimilate Earth in her own past. (*First Contact*)

2153
Earth scientists find wreckage of a Borg ship and several frozen drones in the Arctic. The revived drones send a signal towards Borg space before they are destroyed. (ENT "Regeneration")

2354
Annika Hansen and her scientist parents are assimilated when the Hansens try to study the Borg at close range. (VGR "The Raven" "Dark Frontier")

2365
Q throws the *Enterprise D* briefly and disastrously into the path of a Borg cube. The Borg accelerate their advance towards the Alpha Quadrant. The Federation starts planning its defenses. (TNG "Q Who?" "The Best of Both Worlds, Part 1")

2366
Battle of Wolf 359. A single Borg cube destroys a fleet of Starships and assimilates Picard. Picard's crew rescue him and sabotage the cube with a viral computer command. (TNG "The Best of Both Worlds, Parts I and II")

2368
The *Enterprise D* rescues a drone from a crashed Borg scout ship; cut off from the Collective, the drone develops an individual identity as "Hugh" before the Collective recovers him. (TNG "I, Borg")

mutated drone aboard. She will kill tens of thousands of her own people, to make sure that a few do not escape her. (VGR "Unimatrix Zero Parts I and II")

WHERE ARE THE OTHER VOICES?

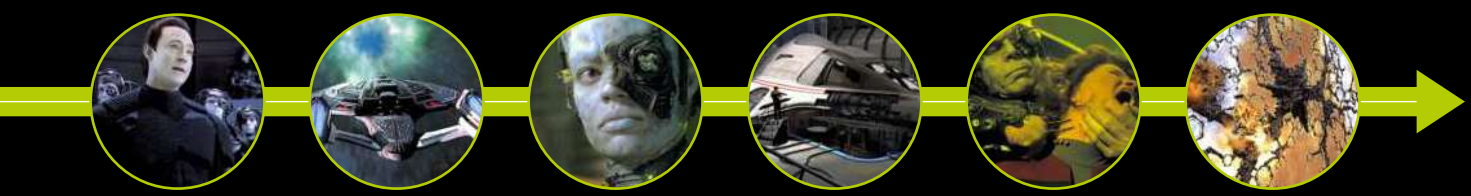
Seven's loyalty to her post Borg life is unusual. Most separated drones fall into chaos without the support and direction of the Collective. Many, including Seven, try desperately to return to the Collective. If they can't, they seek a replacement for that sense of unity. The former drones Chakotay encounters force a new collective on their entire community to restore harmony. (VGR "Unity") The Borg who have been "hacked" by Hugh's individuality become so lost that they welcome Lore's corrosive leadership. ("Descent, Parts I and II")

04 Data and Lore seemingly join forces with the Borg in an effort to destroy the Federation.

THE END OF THE BORG, OR .... NOT?

Given how strongly any Borg separated from the hive desires to return to it, what happens to the Borg after Admiral Janeway releases her toxin into the Queen? (VGR "Endgame") Though Unimatrix Zero One perishes with the Queen, billions of drones across the Delta Quadrant must still survive, suddenly deprived of connection and direction. Many might not survive for long, falling into chaos like Lore's followers. Others may form new Collectives and build a new life with new goals. Still others may elevate a new sovereign, and take up the old quest for expansion. Somewhere far out in the Delta Quadrant, a reborn Borg Collective could be gathering drones and resources and preparing for another attempt to assimilate the Alpha Quadrant. Will resistance be futile, next time?

- A TIMELINE



2369
A group of drones infected by Hugh's sense of individuality accept Lore's leadership as a replacement for the Collective. (TNG "Descent, Parts I and II")

2373
The *Enterprise D* follows the Borg Queen's ship back to 2063 Earth to stop them changing Earth's past. (*First Contact*)

2373
Voyager forms a temporary alliance with the Borg to combat Species 8472. While escaping the Borg afterwards, *Voyager* abducts the drone Seven of Nine, formerly Annika Hansen. (VGR "Scorpion, Parts I and II")

2374
The Borg Queen recaptures Seven to help assimilate humanity. *Voyager* sends the *Delta Flyer* to Unimatrix Zero One to rescue her. (VGR "Dark Frontier")

2375
Voyager tries to help the drones of Unimatrix Zero protect themselves from the Queen and start a real world resistance. (VGR "Unimatrix Zero, Parts I and II")

2376
Janeway and future Admiral Janeway carry out a plan to destroy a Borg transwarp hub and kill the Borg Queen. (VGR "Endgame Parts I and II")

EXCLUSIVE FICTION

Seven > Seven

A *STAR TREK: VOYAGER* STORY

STORY: GREG COX
ILLUSTRATION: CHRISTIAN ROSADO

"Resistance is futile."

"That remains to be seen."

Seven of Nine, of late a crew member aboard the U.S.S. *Voyager,* faced her none-too distant past amidst a rugged alien landscape. Seven of Nine, Tertiary Adjunct of Unimatrix Zero One, a fully-assimilated Borg drone, coolly regarded her from several meters away. Mottled gray flesh, darkly veined, attested to the drone's membership in the Collective, as did her matte-black body armor, protruding optical implant, loops of exterior tubing, and harsh contemptuous tone.

"No uncertainty exists. You have become small, weak, diminished. A mere individual."

Perhaps, Seven conceded. Staring at the drone was like looking backwards in time at a distorted reflection of herself – or was she the distortion? She was torn between admiration and, curiously, revulsion. "And you are?" she asked, already knowing the answer, but stalling for time.

"We are Borg."

It advanced toward Seven at a steady, implacable pace. By design, the rocky terrain, situated upon a wide granite ledge partway up a nameless mountain, beneath a clear vermillion sky, was neutral ground, offering no advantage to either combatant, resembling neither the sleek corridors of *Voyager* nor the austere interior of a Borg cube. They had the desolate battleground to themselves, with no allies or reinforcements to call upon. The temperature and humidity were an equitable mean between human and Borg preferences. Not unlike Seven herself, now that she thought of it.

This was no time for irrelevant musings, however. Seven warily clocked the drone's advance, overcoming any instinctive urge to retreat. Although her own strength and endurance exceeded those of purely organic humans, the drone's full complement of synthetic implants rendered it stronger still. Speed, agility, and surprise were Seven's only possible advantages against the drone. She needed to strike first – and swiftly.

Her Starfleet-issue phaser set at maximum, she fired at the drone, hoping to kill or at least incapacitate it before it could adapt to this specific attack. The crimson beam scorched the air between them, only to be blocked by the shimmering green radiance of the drone's personal force field. To Seven's dismay, the beam failed to damage the drone at all. She suddenly regretted not presetting the phaser to automatically modulate its frequencies, but that had previously struck her as unfairly tipping the contest in her favor; it had felt like "cheating."

Not that the drone concerned itself with such caveats.

"We are Borg. We have adapted to all known Federation weapons and tactics. You cannot defeat us."

"I will require proof of that assertion." Seven backed away from the drone, attempting to recalibrate the phaser's settings as expeditiously as possible. Despite her brave front, however, she feared the drone was not inaccurate in its assessment. How could a mere individual prevail against the Collective, as embodied by her former self?

"Your thought processes are disorganized. You lack clarity."

"Possibly, but your conversation leaves much to be desired."

"Conversation is irrelevant."

The barren ledge offered little in the way of protection. With no crags, boulders, or ravine to hide behind, Seven could only scramble to keep out of reach of the oncoming drone. Intent on her adversary, she slipped on a patch of loose scree, twisting her ankle. She winced, but managed to avoid falling. The injury slowed her, allowing the drone to gain ground on her. Unlike many Borg, the drone had not had an arm replaced by a multi-purpose prosthetic limb; its specific tasks had required the dexterity of two humanoid hands. Seven found herself grateful that her earlier incarnation was not equipped with rotating saws and high-temperature plasma cutters. Small blessings, as her new Collective aboard *Voyager* might say.

She used her own hand, reinforced by its exo-scaffolding, to fire again at the drone. Her heart sank as the modulated beam only staggered the drone for a moment.

"We anticipated your tactic, based on past encounters with Starfleet. It is no longer effective against us."

I know, Seven thought, losing hope. The drone closed on her and, limping, Seven found herself backed up against a sheer cliff face. Gravity trapped her on the ledge. Injection tubules extended from the drone's wrist.

"Retreat is futile. You will reassimilated."

Seven conceded defeat. "Computer. End program."

The ledge vanished, taking the drone with it. An empty holodeck left her alone with the realization that her past had beaten her . . . again.

* * *

"And the purpose of this particular simulation would be?" the Emergency Medical Hologram asked.

Seven hesitated before answering. She had reported to Sickbay for one of her regular mandatory checkups, but the Doctor had noted her injured ankle, along with various minor bruises and abrasions stemming from her recent activities in the holodeck, so it appeared she had little choice but to confide in him. She regretted that she'd not had time to regenerate in her alcove before this encounter.

"To demonstrate that my regained humanity – your handiwork, Doctor – had not significantly lessened me . . . or my ability to defend myself."

She declined to mention that such concerns had been heightened by her recent capture and abuse at the hands of the Hirogen while attempting to stabilize an interstellar relay station. To find herself helpless and at the mercy of her captors – members of Species 478, to be precise – had been disconcerting. Once Borg, she was unaccustomed to feeling so . . . vulnerable.

"I see." The EMH employed a subcutaneous tissue regenerator to repair her ankle. "And the results so far?"

"Unsatisfactory. The drone has vanquished me nineteen out of nineteen times."

Or would have had she'd allowed the simulations to reach their inevitable outcomes; Seven had seen no need to endure even a virtual reassimilation once it became obvious that, well, further resistance was futile.

"Perhaps you're looking at this the wrong way," the EMH suggested. "Combat exercises aside, it may be that you've gained more than you lost by becoming an individual. Even if you're not the unstoppable assimilation machine you once were, is that such a bad thing?"

Seven appreciated the Doctor's generous sentiments, but the drone's blunt assessment echoed in her memory, as once the myriad voices of the Collective had:

You have become small, weak, diminished.

"I am . . . uncertain," she admitted.

"In that case, let me propose an alternative approach." The EMH completed his repairs to her damaged ligaments. "Why don't I monitor your next simulation? Maybe another pair of eyes can provide a different perspective and ascertain why that holographic drone keeps gaining the upper hand."

"Thank you, Doctor, but that is unnecessary. This is not your concern."

"I beg to differ. As you pointed out just a moment ago, I am indeed responsible for removing and/or replacing the majority of your Borg implants."

"Eighty-two percent," she noted.

"More or less," he said,

[SEVEN] COULD NOT HELP ENVYING THE DRONE'S RELENTLESS PURPOSE AND INVULNERABILITY.

grimacing. "The point being that I have a professional and personal interest in helping you cope with any consequences from those procedures, including your present crisis of confidence. I would be remiss as your physician if I did *not* attempt to remedy your concerns."

Seven considered his offer. Certainly, she had reached an impasse in her own efforts. Conducting the trial for a twentieth time without any significant variations was unlikely to yield a different result, let alone any pertinent new insights. She tested her ankle and found it sound.

"You make a persuasive case, Doctor, but I must insist that you refrain from coming to my aid against the drone. The exercise is pointless if I cannot defeat it without assistance."

"Not to worry," he assured her. "Far be it from me to come between you and you."

* * *

"Resistance is futile."

"So I have been informed."

Seven experienced a very human sense of déjà vu as the simulation recommenced, albeit with a revised setting. She had instructed the computer to randomize the environment, with a narrow range of parameters, so that she could not gain an advantage by growing more familiar with the terrain over the course of repeated trials. As a result, she now confronted the drone atop a bleak, moonlit mesa overlooking a vast desert of glittering crystal shards. Auroral lights, reminiscent of the sickly green glow of Borg technology, shimmered overhead.

Despite the imminent threat posed by the drone, Seven risked glancing at the EMH, who stood off to one side, serving as an audience of one.

"Don't mind me," he said. "Just pretend I'm not here."

Easier said than done. It occurred to her that the Doctor could prove an unwelcome distraction. The drone, on the other hand, was oblivious to his presence. As intended, it could not see or hear him, not even with its enhanced senses.

"We are Borg. You will rejoin the Collective."

As always, the drone marched toward Seven, who did not bother to fire her phaser at the drone this time around; a full range of settings, from stun to disintegrate, had been ineffective in previous trials, no matter how quickly or accurately she targeted her opponent. Instead she employed the phaser to carve a deep trench between her and the drone, while simultaneously scanning the environment for any possible strategic advantage. Patches of scrub dotted the mesa. Perhaps she could distract the drone by setting the sparse flora ablaze?

"You cannot impede me." A flickering green force field manifested beneath the drone's boots, allowing it to traverse the vacant space above the trench. "We are Borg. We are inevitable."

Seven found that difficult to dispute. She could not help envying the drone's relentless purpose and invulnerability. This version of herself would not have been so easily taken hostage by Species 478 . . . .

In desperation, she flung the phaser at the drone's skull, hoping that a physical projectile would fare better than an energy blast, but the drone effortlessly deflected the weapon with a perfectly-timed sweep of its arm, causing the phaser to go flying off the edge of the mesa. A glowing red sensor blinked upon the drone's protruding ocular implant, reminding Seven of its superior vision. Small wonder it had so easily calculated the missile's trajectory.

"Your primitive attacks are pointless. We surpass you in all respects."

"Don't listen to it!" the EMH called out. "It's another Borg. You're unique!"

Seven feared that was insufficient.

Then the impossible happened: the drone turned her head toward the EMH.

"You are human," the holographic drone said of the holographic Doctor. It veered away from Seven to advance on the newcomer. "We will add your distinctiveness to our own."

SEVEN DID NOT UNDERSTAND WHAT WAS HAPPENING. WAS THE HOLODECK MALFUNCTIONING?

Seven did not understand what was happening. Was the holodeck malfunctioning? The drone should be unable to perceive the Doctor in any way.

"Computer. End program."

"Negative," an artificial voice replied. "Authorization denied."

"Unacceptable," Seven declared to no avail. With no time to locate a manual access panel, she looked on with alarm as the drone closed on the EMH, who retreated fearfully. He held up his hands in a futile effort to deter his attacker.

"No! Stay back! My individuality is one of my most sterling qualities. I'm a doctor, not a drone!"

"Irrelevant." Her injection tubules extended.

"Borg!" Seven shouted to the drone from across the trench. "I'm your objective, not him. Assimilate me if you can."

"We are already you. Reassimilating you is mere redundancy. It will wait until after we have assimilated this other individual."

"Please, don't!" the EMH whimpered. "Keep your tubules away from me!"

Panic contorted his features, his obvious distress spurring Seven to action. Was it possible the safety protocols were malfunctioning as well? She understood that such potentially dire emergencies had been known to occur on Starfleet vessels.

"Leave him!"

Backing up to get a running start, she bounded over the trench and tackled the drone, her momentum carrying them both off the mesa. Gravity seized them and they plunged toward the jagged wasteland below, grappling in midair as they fell. The drone's tubules stabbed Seven's throat, causing her to cry out in pain.

"Resistance is futile."

"Irrelevant."

Locked in the drone's grasp, and vice versa, Seven seized the Borg's projecting eyepiece and savagely yanked it out with her augmented right hand. Sparks flared from the gaping eye socket. The drone twitched and convulsed. Its organic eye rolled upward until only the whites were seen. An unintelligible rattle escaped its lips.

Seven smiled grimly as the desert floor seemed to rush up at her as though launched from a shuttle bay. Then, right before the moment of impact, the crystal expanse blinked out of existence and she landed roughly on the floor of the holodeck, falling only a meter at most.

"Computer," the EMH said calmly. "Record session for review. Executive medical authorization: delta-sigma-Puccini." He offered Seven a hand up. "If I may?"

She sprang angrily to her feet, rejecting his overture. "What did you do?" she demanded.

"In my capacity as chief medical officer, I prescribed a few tweaks to your program . . . in your best interests, of course."

Her hand went instinctively to her throat, where the holographic tubules had seemingly jabbed her, but found only some slight residual soreness. The safety protocols had apparently been fully engaged after all.

"You violated our agreement."

"Not all," he insisted. "I never joined forces with you against the drone. I simply presented myself as a helpless victim . . . quite convincing, it seems."

"To what end?"

"Isn't that obvious? To provide you with a superior, more fundamentally human incentive to defeat the drone: to protect a friend."

Seven paused, grasping his intent. It occurred to her that, perhaps, she had never truly believed that she could overcome her earlier self, which was why she had always aborted the simulation once it became apparent that defeat was inevitable – until the battle was no longer just about her and her insecurities anymore.

"Yet the drone *did* succeed in injecting me with nanoprobes, if only fictionally. At best, we merely disabled each other."

The Doctor nodded. "But the point is, you didn't let that stop you this time. And that, just maybe, you should stop beating yourself up, metaphorically *and* holographically."

Seven contemplated her hand, recalling how it had ultimately sufficed to rip out the drone's eyepiece – once she was suitably motivated. She derived a significant degree of satisfaction from the memory.

"You have given me food for thought, Doctor. Thank you for your . . . prescription."

END

THE COLLECTIVE QUIZ

Take this Borg-themed test to reveal whether you are worthy of assimilation.

1) In which story are the Borg first alluded to?
a. The Best of Both Worlds (part one)
b. Q Who
c. Encounter at Farpoint
d. The Neutral Zone

2) Where were several Borg drones discovered during Jonathan Archer's time?
a. Bermuda
b. Croydon
c. The Arctic circle
d. Florida

3) Name the one species that was resistant to the Borg's assimilation?
a. Klingons
b. Ferengi
c. Species 8472
d. Binars

4) What was the name of the battle during which Captain Picard was forced to serve the Borg as Locutus?
a. Battle of Fox 359
b. Battle of Ferret 359
c. Battle of Hyena 359
d. Battle of Wolf 359

5) Locutus derives from Latin. What is its direct translation?
a. "He who has spoken"
b. "The Speaker"
c. "Commander"
d. "Warrior"

6) What does Admiral Norah Satie cite the Federation casualties at Wolf 359 as being?
a. 50 ships, 20,000 personnel
b. 10 ships, 2,000 personnel
c. 29 ships, 14,000 personnel
d. 39 ships, 11,000 personnel

7) In the *Star Trek: Voyager* episode «Mortal Coil», Seven of Nine tells Neelix that a certain species are "unworthy" of assimilation and would serve only to detract from the Borg's quest for perceived perfection.
a. Ferengi
b. Gorn
c. Tribble
d. Kazon

8) What was Hugh's Borg designation?
a. One of Five
b. Five of 6
c. Eight of Eight
d. Three of Five

9) What does Lily Sloane describe the Borg as sounding like?
a. Welsh
b. Canadian
c. Swedish
d. Mexican

10) The Borg made their *Voyager* debut in which episode:
a. "Blood Stone"
b. "Blood Fever"
c. "Blood is Thicker than Water"
d. "Blood Sport"

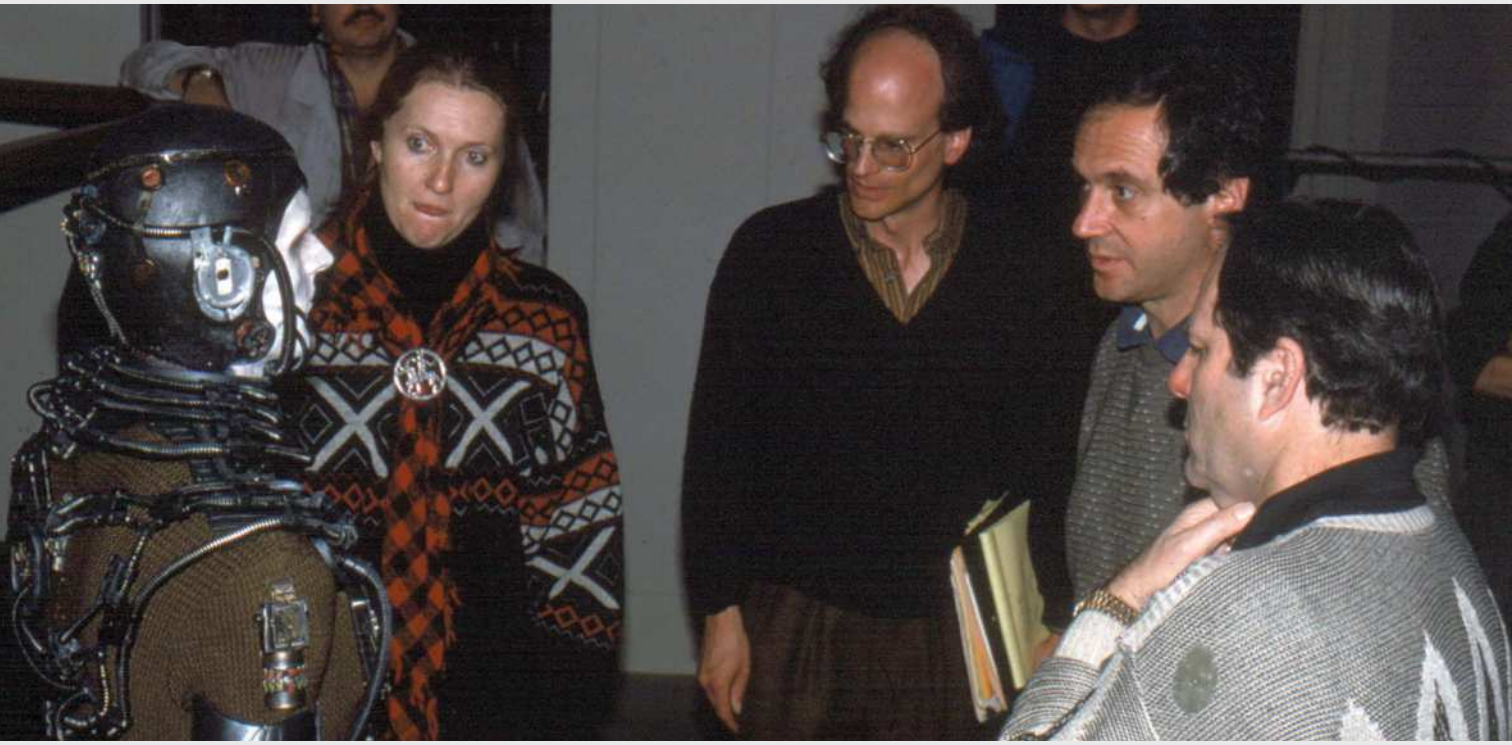
What are the original names of the characters who have become assimilated in these photos:

Answers:
1. b, **2.** c, **3.** c, **4.** d, **5.** a, **6.** d, **7.** d, **8.** d, **9.** c, **10.** b, **11.** Annika Hansen, **12.** B'elanna Torres, **13.** Tuvok, **14.** Kathryn Janeway, **15.** Sean Hawk

Hive Assessment
1 – 3 Inferior. Unworthy of Borg conversion. | **4 – 6** Drone level status confirmed | **7 – 8** Locutus level conversion confirmed | **9 – 10** Queen level status confirmed. You are one with Borg

LOST & FOUND

ARCHIVE IMAGES RETRIEVED



Each issue, we delve into the data core to retrieve a long-lost image from a classic *Star Trek* series or movie. This issue, our image hails from the episode that introduced the Borg, "Q Who."

WORDS: LARRY NEMECEK

For, Oh, sure, everyone's excited about a fresh look at the Borg Queen and everything Collective in *Star Trek: Picard*… but of course this won't be the first time Jean-Luc Picard has encountered a tube-bedecked cyborg. Thoughts naturally turn to the debut of the Borg back in the week of May 5, 1989, when "Q Who" first premiered as the 16th episode of *Star Trek: The Next Generation*'s second season.

Pulling off an all-new adversary look (and, for visual effects, their iconic cube ship) had been a huge mountain to climb mid-season. Crunched for time, both the budget and the stage crew were suffering from fatigue. But everyone around the *TNG* offices and stages knew the Borg could be something special, and would provide just the right injection of drama and excitement that the Ferengi, introduced as new antagonists in the first season, had failed to generate.

And so we turn the clock back to Thursday, March 2 of that year – the fourth day of the eight-day shoot of that episode, when the first Borg drone ever would go before cameras for scenes 33, 36, and 36 A-H.

Thus we get this incredible snapshot in time: the stress of time and creative pressure is almost palpable, as *TNG*'s production team hovers around stunt actor Tim Trella – alias Borg #1 – like real-life members of a hive mind. There's Season 2's costume designer Durinda Rice Wood closest to the new creation, with line producer David Livingston, executive producer Rick Berman, and make-up designer Mike Westmore all anxiously eyeing this, off to the right.

But look out, too, for the best superbeing photobomb of all time: Q himself, John de Lancie, who seems not at all involved in the creative stress of this pivotal moment…

DATA CORE

Star Trek: The Next Generation, "Q Who"

First aired: May 8, 1989
Directed by: Rob Bowman
Written by: Maurice Hurley
Starring: Patrick Stewart (Picard), Jonathan Frakes (Riker), LeVar Burton (La Forge), Michael Dorn (Worf), Marina Sirtis (Troi), Brent Spiner (Data), Wil Wheaton (Wesley Crusher), John de Lancie (Q), Whoopi Goldberg (Guinan)

When Q's request to join the crew of the *Enterprise*-D is refused, the omnipotent entity flings the ship 7,000 light years into uncharted space, to demonstrate to Picard and co. how unprepared they are for what awaits them in the wider galaxy. There they encounter the Borg, an unstoppable cybernetic species intent on assimilating the *Enterprise*...

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TREKNOLOGY

TOMORROW'S TECHNOLOGY TODAY

Pasts Imperfect

THE SCIENCE OF TRAVEL IN THE FOURTH DIMENSION

Time travel has been a part of *Star Trek*'s DNA since "The Naked Time," early in the first season of the original series; but how do *Trek*'s various methods of traveling through time stack up against real-world theories?

WORDS: CHRIS DOWS

If you are relatively new to the *Trek* universe, you might be forgiven for thinking that *Star Trek* would be better named "*Time Trek*." After all, not only is the beleaguered crew of the *U.S.S. Discovery* stuck somewhere in the 32nd Century, but in the new season of *Star Trek: Picard*, the indefatigable admiral (retired) is once again heading into the past, this time to 21st-Century Earth to sort out a catastrophic timeline disruption caused by his old sparring partner Q.

Those of you more familiar with our favorite franchise will know that traveling in time – either forwards or backwards – has been a staple of *Star Trek* almost since the very beginning (although if you consider the history of Starfleet, there were occurrences even *before* the days of James T. Kirk and the original *U.S.S. Enterprise*… but let's come back to that later). At the time of writing, out of 755 live-action episodes across seven series and 13 films, 61 have featured some form of time travel, employing everything from naturally and artificially generated vortexes to black holes, wormholes, and Orbs of Time.

The popularity of this concept might seem strange, given *Star Trek*'s commitment to "real" science and the latest technological innovations, as showcased in this Treknology column.

Notwithstanding the fact that we are *all* time travelers – working our way forwards second by second – time travel is impossible, right? Well, it all depends on the scientific model you want to use. Albert Einstein's 1905 Theory of Special Relativity considers time as an illusion that will be experienced at an increasingly slower rate depending on how fast an observer is traveling, and doesn't seem to leave any mathematical room for would-be time travelers to move backwards and forwards within it. However, in 1935, working alongside Nathan Rosen, Einstein built on his later General Relativity theory to postulate how wormholes, or Einstein-Rosen bridges, may be able to connect different times and locations through the fabric of space-time. Contemporary theoretical physicists such as Professor Stephen Hsu at the University of Oregon would love to find a wormhole but, along with the rest of the scientific community, has to admit that it's all very hypothetical and there's no expectation one will be found any time soon.

You'll notice that's not an absolute "no," and with very good reason. Up until recently, many theorists refuted the existence of black holes. Yet in April 2019, the Event Horizon Telescope photographed one…

01

GOING AROUND IN CIRCLES

Closed Timeline Curves

Over the course of the last century, mathematical physics has led to us viewing time as a "line" in what the Australian Emeritus Professor of Philosophy John Bigelow calls "the radical spatialization of time." It's a simplified view that not only allows us mere mortals to just about grasp our own existence, but has been hugely useful to *Star Trek* writers over the years. Whether it's a straightforward "go back and fix what's been broken in the present" plot, such as in the new season of *Star Trek: Picard*, or storylines such as the increasingly desperate attempts of the Krenim scientist Annorax to fix the temporal mess he kept on making in *Star Trek:* ▶

Voyager's "Year of Hell," they mostly rely on the same basic concept published in 1949 by the Austrian-born mathematician Kurt Gödel. His "Gödel solutions" to Einstein's Theory of General Relativity posited the idea of "closed timelike curves," and still form the basis of contemporary research into time and relativity by philosophical teams such as that led by Dr. Alastair Wilson out of the UK's Birmingham University. Gödel's solutions also provide some theoretical science for *Trek* writers to sink their temporal teeth into.

However, while a single closed loop framework works well for *Star Trek: First Contact* and *Discovery*, there are fundamental problems with any time travel. Changing events in the past raises the "grandfather paradox": if you were to go back in time and kill your grandparents, it would immediately mean you didn't exist, so couldn't go back in time to do it. In fact, the paradox extends far beyond that, and you'll often hear a character warned to not change the slightest thing on their travels due to the "butterfly effect," which can set off a catastrophic chain of events that irrevocably alters history (and potentially means you wouldn't then exist to go back and make that mistake... still with me?).

That said, it's not all quite as big a logical gravitic minefield as it might seem. The grandfather paradox only suggests *changing* the past is impossible, not time travel itself. And there are other workarounds, such as using alternative realities that, instead of varying an existing past, create entirely new branches of existence, as in the *Kelvin* Timeline created by the vengeful Romulan miner Nero in *Star Trek (2009)*. Parallel universes are an actual field of scientific research – watch this (multidimensional) space for further exploration.

DISTORTING THE BOUNDARIES OF SPACE-TIME

Bending Wormholes and Going Massive

In his 1984 book *Black Holes and Baby Universes*, the late, great Professor Stephen Hawking (a lifelong *Star Trek* fan who made a guest appearance in the *Star Trek: The Next Generation* episode "Descent") wrote that the best evidence that time travel does not and will never exist is the lack of tourists walking around our world from the future. It's an interesting point, and might seem to firmly close the time portal on any possibility of time travel's development, but science is always trying to disprove what has come before. In the absence of a Borg chronometric particle generator, there are several approaches to the feasibility of time travel.

First, let's return to Einstein-Rosen bridges. In 2019, Harvard University's Professor of Physics Daniel Jafferis used quantum mechanics to investigate the transferal of information at the quantum level between two black holes. His

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01 Annorax and Obrist make a temporal mess in "Year of Hell."

02 Stephen Hawking guest stars in "Descent."

03 Temporal agent Daniels in the Temporal Observatory (*Enterprise*, "Cold Front").

04 Captain Pike goes on a quest for a time crystal on Boreth in "Through the Valley of Shadows."

conclusion was that wormholes *were* possible, but these tunnels running through space-time weren't actually shortcuts because of their curvature, and wouldn't be a great deal of use for space – and time – travel. Conversely, deliberately bending space-time is a fundamental component of Professor Amos Ori's work at the Israel Institute of Technology. Again building on Einstein's foundations, Ori's model distorts "flat space" to create a closed timelike curve – all without using "impossible" negative density matter. Instead, he suggested generating a gravitational field so strong, it would warp space to form a donut-shaped vacuum surrounded by a sphere of normal matter. Sounds promising? Unfortunately, it's got one big drawback: you can't go back any further than the time it was constructed, so it wouldn't be a great deal of use to Daniels or any other of *Trek*'s temporal agents.

"TIME TRAVEL IS IMPOSSIBLE, RIGHT? WELL, IT ALL DEPENDS ON THE SCIENTIFIC MODEL YOU WANT TO USE."

What about a device for traveling around your chosen loop? Look no further than the University of Massachusetts Dartmouth's doctoral researcher Caroline Mallary. In 2018 she published a model that, again, avoided the inclusion of negative mass material in its calculations by proposing two enormously long "cars" parked alongside each other. By accelerating one and leaving the other static, a time loop could be generated between the two in which a spacecraft could see its future self on entering. There is, inevitably, a major problem: any builder would have to position an artificial singularity at the middle of each car with infinite density, pressure, and temperature. Although if you're part of the Q Continuum, no problem: you just click your fingers.

04

CRYSTAL CLEAR TIME TRAVEL

Controlling the Impossible

So far we've seen how *Star Trek* has used an assortment of methods to send our favorite characters backwards and forwards in time, with explanations as to how they've achieved this feat varying from the vague to the borderline plausible. Take the Federation's 29th-Century timeships encountered in *Star Trek: Voyager*; they were powered by temporal displacement drives, which sounds cool even if details on how they work aren't exactly forthcoming. Then we have the original *Enterprise* crew, who used the light-speed breakaway factor, or "slingshot" effect, three times to create an artificial time warp. This approach, we were told, required precise and complex calculations to whip around a star and use its massive gravitational pull to exceed their starship's maximum speed. Even if the physics doesn't bear close examination, at least it's got consistency.

But then we come to the modified Klingon time crystals that powered Dr. Gabrielle Burnham's – and then her daughter Michael's – Red Angel time suit in the second season of *Discovery*. A mythological mineral guarded by Kahless's Timekeepers in a monastery on Boreth that gets you just about anywhere in space and time at the flick of a wing? That's got to be as far removed from the real world as you can get. Well, hold on to your chrono deflector. Of all the time traveling Treknology, space-time crystals actually exist! First suggested by Nobel laureate Professor Frank Wilczek in 2012, his crystals proved the symmetry of matter not just in space, but time. Under a microscope, Wilczek proposed the molecules of his theoretical crystals would be arranged regularly, the same as any crystal. However, by observing even smaller quantum components, their movements would eventually realign into their original pattern – and keep doing this at constant intervals. It only took five years for this landmark theory to be proven, and while Maryland and Harvard Universities were amongst those to create crystals at ultra-low temperatures, 2021 saw a team at Germany's Max Planck Institute generate the phenomenon via a magnetic field in magnons, a type of quasiparticle, at room temperature. They even recorded it.

OK, their crystals can't generate time travel, but their experiment has revealed another incredible thing previously considered impossible in physics: perpetual motion, albeit on the microscopic scale. And ironically, a practical application of these crystals could be a hyper-accurate timepiece. So perhaps it *could* be a kind of "time machine" after all.

BEAM ME UP

BRIEF ENCOUNTERS WITH *STAR TREK*

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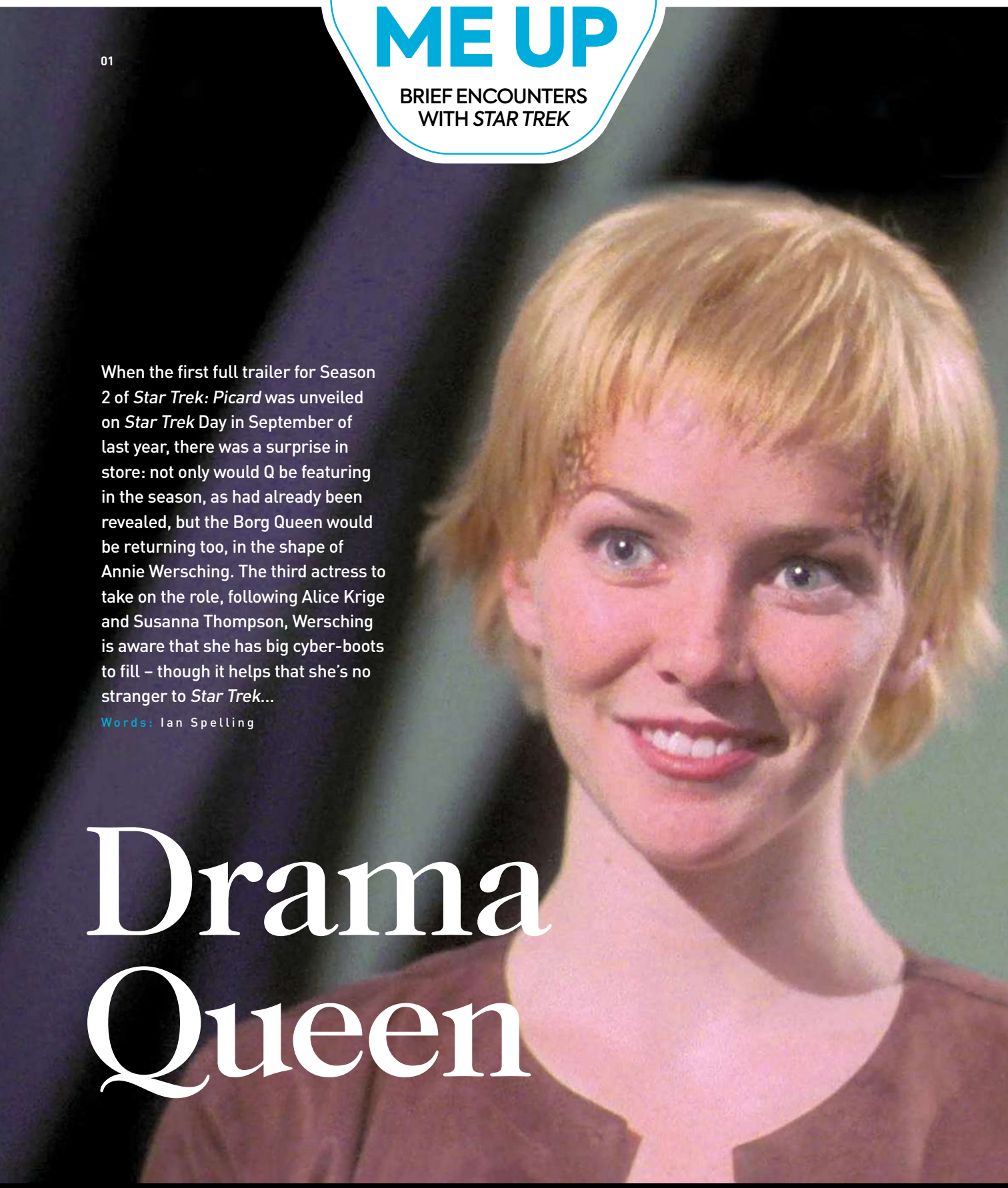

When the first full trailer for Season 2 of *Star Trek: Picard* was unveiled on *Star Trek* Day in September of last year, there was a surprise in store: not only would Q be featuring in the season, as had already been revealed, but the Borg Queen would be returning too, in the shape of Annie Wersching. The third actress to take on the role, following Alice Krige and Susanna Thompson, Wersching is aware that she has big cyber-boots to fill – though it helps that she's no stranger to *Star Trek*...

Words: Ian Spelling

Drama Queen

The Borg Queen is back… and so is Annie Wersching. The actress kicked off her career in 2002 by playing the Kantare character Liana in "Oasis," a Season 1 episode of *Star Trek: Enterprise*. Wersching spent the next two decades as a familiar television presence, guesting, recurring, or co-starring on such shows as *Charmed*, *Supernatural*, *General Hospital*, *24*, *Bosch*, *The Vampire Diaries*, *Timeless*, and *Runaways*. Now she's returned to the *Star Trek* universe, breathing new life into the Borg Queen during *Star Trek: Picard*'s sophomore season. And while in one sense the *Trek* universe is boundless, in another it can be pretty small: Wersching and Susanna Thompson, who played the Borg Queen in the *Star Trek: Voyager* episodes "Dark Frontier" and "Unimatrix Zero" (and who guested twice on *Star Trek: The Next Generation* and once on *Star Trek: Deep Space Nine*), worked together on the cult favorite sci-fi series *Timeless*.

Star Trek Explorer caught up with Wersching for a revealing conversation in which she recounts her appearance on *Enterprise* and discusses what it was like to play a very different Borg Queen on *Picard*.

***Star Trek Explorer: Enterprise* was your first job in Los Angeles. What do you recall of the experience?**

Annie Wersching: I'd only done theater up until then, and I didn't know anything about *Star Trek*. I tried to learn a little bit, but I was literally starting on the show the next day. I liked the experience. I knew it was really cool that René Auberjonois [who had previously played Odo for seven seasons of *DS9*] was back on *Star Trek*, even as a different character [Kantare engineer Ezral]. I was a huge *Quantum Leap* fan growing up, so I was really excited to work with Scott Bakula [Captain Archer]. I can remember saying to Connor Trinneer [Trip], "I've only done theater. If I'm doing things way too big or making a fool of myself, please feel free to give me a little heads up and let me know."

For a guest spot, it had a beautiful arc to the story. Some guest spots you get a scene or two here or there, but Liana was a whole, fully fleshed-out character. She was innocent and naïve, and she learned a lot from everybody aboard the *Enterprise*.

01 Annie Wersching as Liana in the *Enterprise* episode "Oasis."

02 Alice Krige as the Borg Queen in *Star Trek: First Contact*...

03 ...and Susanna Thompson as the Borg Queen in *Star Trek: Voyager*'s "Unimatrix Zero."

"WHEN WE FIND THE BORG QUEEN IN SEASON 2 OF *PICARD* SHE IS NOT VERY SIMILAR TO BORG QUEENS OF THE PAST."

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You led a full life and career between *Enterprise* and *Picard*, getting married and having kids, and acting on dozens of shows. What was it like to come full-circle with *Picard* almost 20 years later?
God, please don't say 20 years! Is it really? It is… How dare you! No, it's trippy, but exciting, super exciting. Even just when the audition came in for *Picard*, I was like, "Ooh, this could be a cool, iconic show and role to be a part of."

Did your previous experience with the franchise come up during your audition for *Picard*?
No, it didn't. It did after the fact. One time, when I was Zooming with Akiva [Goldsman, Executive Producer], we were talking about *Enterprise*, and he said, "It's *Star Trek*. We can say whatever we want. We could say that Liana was assimilated. We could connect the two if we really want to do that." But we didn't go there. We had enough craziness going on.

04 Wersching with fellow "Oasis" guest star – and former *DS9* star – René Auberjonois.

The Borg Queen has been an integral character in *Star Trek: First Contact* and *Star Trek: Voyager*. Did you screen the movie and the *Voyager* episodes to learn about the character and see how your predecessors – including your *Timeless* co-star, Susanna Thompson – approached her?
My "audition" was just, "Put yourself on tape at your house." COVID was starting – it was around April of 2020. As actors, we'd all put ourselves on tape before, but now this was the only way to do it. It was a mysterious character; she was called "Alien," I think. It didn't say "Borg Queen" anywhere. Just from reading the description and then researching, I was like, "I think this might be the Borg Queen." So, I actually went back and watched *First Contact* before I put myself on tape. Then the world shut down. All the shows stopped filming and I never heard anything else. Nothing was filming and the pandemic was really, really at the peak.

Cut to December of 2020, and my agents said, "Oh, they want you for that role." I said, "What role? What are you talking about?" It was so long ago I literally had to be reminded of everything… the prosthetics, how all this would work.

Once I was cast, then I watched every Borg episode I could find. I watched them to know what I needed to know, and then I'd move on to the next one. I wanted to absorb what Alice [Krige, who played the Borg Queen in *First Contact* and *Voyager*'s "Endgame"] and Susanna had done, but I didn't necessarily study them or copy them. I watched and learned a little bit, and then didn't think much more about it.

Did you give any thought to reaching out to Thompson?
I could've investigated that, but I didn't have her phone number. I wish I had. I know there will be a point where we'll connect in some way, and we can go, "Isn't this crazy?"

Introduce us to the Borg Queen in *Picard*. What's your sense of her?
When we find the Borg Queen in Season 2 of *Picard* she is not very similar to Borg Queens of the past. She's having some troubles. It's not too spoilery to say there's been a divergence in the timeline, and that really, really messes with her. She hears silence, or just the noise of the human world. And it's maddening, quite honestly. Once the timeline has been

"AS SHE GAINS A LITTLE BIT MORE OF HERSELF BACK, SHE'S GOT A PRETTY INTERESTING RELATIONSHIP WITH LOCUTUS."

04

tweaked a bit, she comes into herself a little more, like we're used to seeing her, and has a bit more of her power back, her authority, and her Borg Queen sassiness.

How does she interact with Patrick's Stewart's Picard and Jeri Ryan's Seven of Nine, since the Borg assimilated them in the past?
She's in distress, but she recognizes Locutus. She still calls him Locutus. And she recognizes Seven of Nine. But she's so distraught that she can't even focus enough on either of them to pick their brains about what's happening to her in this moment. Later, as she gains a little bit more of herself back, she's got a pretty interesting relationship with Locutus. She wants to hash it out and talk about old times a bit, and he obviously wants nothing to do with her. You can tell she's still incredibly frightening to him. And with Seven, she sees a bit of Seven in the beginning of the season and comes full circle with her towards the end, where there are some pretty special moments with Seven. So, there's a lot of Borg Queen craziness that happens.

How tough was the make-up process?
I'm not going to lie. The first two weeks, I was like, "Oh, God, what did I get myself into?" I was feeling a little on edge about it. As we settled into it, and the make-up artists got quicker, the time got cut. It went from being four hours to two and a half hours. Two and a half hours really isn't that much longer than going in for beauty make-up, where you get your hair blown out and make-up done. That's usually an hour and a half to two hours. So, it actually became lovely spending time with [make-up artists] James Mackinnon and Kevin Kirkpatrick. Some of my favorite times working on the whole season were sitting in the make-up chair, talking to those guys. So, I ended up actually really enjoying it and got totally into it.

Obviously, it helps to become a character like that when you look like that. You can't help but feel otherworldly. We all underestimate eyebrows. When the bald cap goes on and they black out the eyebrows, you immediately think, "Oh yeah, creepy," even before there's any other stuff done. So, the make-up is huge. The costume is huge. Just being in the atmosphere on set… It was pretty easy to not feel like Annie Wersching.

Now that you've notched up a second *Star Trek* role, what are the chances we'll see you at conventions?
Oh, my gosh, I can't wait. I've done conventions for *24* and *Vampire Diaries*. I love the aspect of getting to travel somewhere because of a convention. I've changed my first-class ticket and brought my husband, and we flew coach and got to go on a little trip together. I took my mom on a *24* trip to London. I'm sure there are a lot of conventions in the States as well. So, I'm super psyched to do *Star Trek* conventions. I've always loved fandoms. I've been on a lot of shows that have really rabid, attentive, smart fans: *Vampire Diaries*, *Timeless*, *24*. So, I'm excited to see what the *Star Trek* fans are all about.

05 A tender moment with Trip, alias Connor Trinneer.

LARRY NEMECEK'S

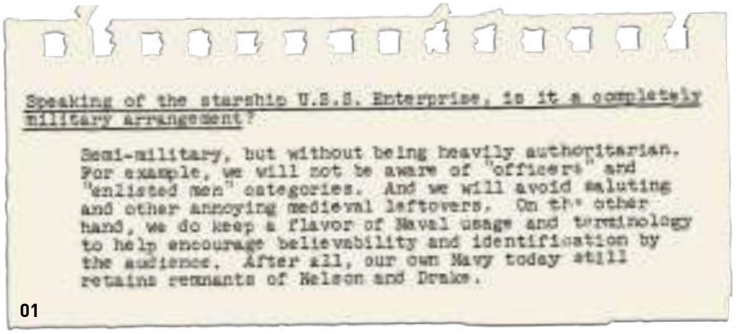
A FISTFUL OF DATA

MAKING SENSE OF THE FUTURE

Are we finally in the era of non-stop *Star Trek*...? Let's hope so: for one thing, it means we'll never be out of a job! Making sense of past *Trek*, much less resolving it all out with the new *Trek*s to come, looks like a niche that's got legs! And yet even as *Star Trek: Discovery* Season 4 gives way to *Star Trek: Picard* Season 2, and then *Star Trek: Strange New Worlds* Season 1, I predict there'll be no let-up in your questions, both canonical and procedural.

WORDS: LARRY NEMECEK

Share those queries and puzzlers with us, and we'll keep figuring them out together. Send your questions to: startrekmagazine@titanemail.com or via larry@larrynemecek.com or @larrynemecek on Twitter.



Speaking of the starship U.S.S. Enterprise, is it a completely military arrangement?

Semi-military, but without being heavily authoritarian. For example, we will not be aware of "officers" and "enlisted men" categories. And we will avoid saluting and other annoying medieval leftovers. On the other hand, we do keep a flavor of Naval usage and terminology to help encourage believability and identification by the audience. After all, our own Navy today still retains remnants of Nelson and Drake.

01

NO SALUTING IN STARFLEET

Is there a reason why Starfleet personnel don't salute? Either an in-universe explanation, or a creative one – or ideally, both!
DINOSAUR JESUS
VIA TWITTER

Sure, Dino, there's a reason – and the answer is about as old as *Star Trek*'s DNA itself: creator Gene Roddenberry wanted it that way! It's not in his 1964 pitch memo for "The Cage," but it's present in the Season 1 writer's bible of 1966, when writing and producing for *Star Trek*'s first few episodes was underway:

"Semi-military, but without being heavily authoritarian. For example, we will not be aware of 'officers' and 'enlisted men' categories. **And we will avoid saluting, and other annoying medieval leftovers**..."

Dammit, Gene, tell us what you really think! On the other hand, to be fair, Gene did proclaim the need for "a flavor" of Naval usage and terminology – if nothing else, simply as a point of reference and believability for the audience.

Look, Gene was a veteran – an Army Air Force B-17 bomber pilot during World War II – but his disdain for overt military bearing was even more about distinguishing for an audience the leap from current times to his far-flung future. It was all to weave a tapestry that was as different for the 1966 audience as Spock's ears.

Fast forward 20 years, and amid the new look and feel of *Star Trek: The Next*

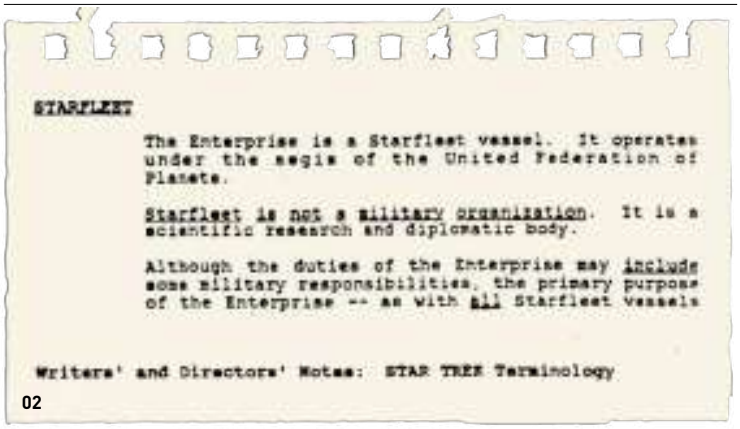
THE OUTER SPEED LIMITS

In the *Star Trek: The Next Generation* episode "Force of Nature," it is established that traveling at warp speed could damage subspace. Then, no more mention of it, except maybe in one *Star Trek: Voyager* episode. Was it true, and did Starfleet modify engines to avoid this problem?
G-LAU
VIA TWITTER

Well, Genevieve, the short answers are yes, and yes — and perhaps more, if we read between the lines.

Actually, the issue came down to specifically the warp five "speed limit" being imposed by the end of "Force of Nature," but the limit was indeed mentioned a couple more times within *TNG* as it wrapped up its final season. The writers dutifully had Picard request clearance from Starfleet to exceed the new warp five limit for a couple of avowed classified and emergency missions (to retrieve the "Pegasus," and aid stricken Barson II in "Eye of the Beholder").

However, in *Star Trek: Deep Space Nine*'s "The Search, Part I," Sisko flies at warp seven aboard the newly acquired *U.S.S. Defiant*, albeit in the Gamma Quadrant,



STARFLEET

The Enterprise is a Starfleet vessel. It operates under the aegis of the United Federation of Planets.

Starfleet is not a military organization. It is a scientific research and diplomatic body.

Although the duties of the Enterprise may include some military responsibilities, the primary purpose of the Enterprise -- as with all Starfleet vessels

Writers' and Directors' Notes: STAR TREK Terminology

02

Generation, there were many aspects not up for "change" – and Starfleet was still one of them. In the *TNG* Season 1 bible, Gene still calls Starfleet "not a military organization" – underlining this for emphasis – but instead a "scientific research and diplomatic body," adding, "our armaments and militarism have been de-emphasized over the previous series and very much de-emphasized over the movies… We may hear the word 'sir,' but it is extended as the same kind of courtesy used by junior and senior officers on civilian airliners. It is traditional to use ship's ranks on the bridge, an acknowledgement of the naval heritage in Starfleet."

So, yes – from day one in 1964, the no-salute service was baked into the cake!

03

01 Excerpts from the original series Season 1 writer's bible...

02 ...and the *Star Trek: The Next Generation* Season 1 writer's bible.

03 Leonard Nimoy in his Spock guise with Gene Roddenberry, circa "The Cage."

04 Casey Biggs as the Illyrian captain in *Enterprise*'s "Damage."

while in "Defiant," Tom Riker takes off at warp seven and eight – on the Cardassian border, but as an escaped Maquis prisoner, likely uncaring about the damage or the law. Most of all, a year later, Picard is heard continually to order "Maximum warp!" throughout the events of *Star Trek Generations*, chasing Soran to the Amargosa and Veridian systems.

If all that still seems murky, we do have an off-camera mention of your "modified engine," of sorts: the in-house "Writer's Technical Manual" for the then-newly launched *Star Trek: Voyager* reveals that the *U.S.S. Voyager* nacelle pylons, seen to fold up just before a warp jump, *are* the short-term answer. In that guide (by *Voyager* designer Rick Sternbach and graphics supervisor Mike Okuda), these "variable geometry warp nacelles" mean the ship's warp drive "may no longer have a negative impact on habitable worlds."

Given that fact, we're basically going to presume that hardware and/or procedural modifications were indeed designed to avoid subspace damage. For one thing, we eventually do hear high-warp commands given during the Dominion War – and we no longer see any "folding pylon" warp nacelles on starships.

04

RETURN OF THE ILLYRIANS?

Actor Casey Biggs seems to imply that Illyrians were going to be revisited in *Enterprise*. Were there plans for more Illyrian stories, or were they always a one-off species? ?
TRILLIONGRAMS
VIA TWITTER

OK, Trillion – that's the first I've heard of any potential reprise of the Illyrians from *Star Trek: Enterprise* Season 3's "Damage." As represented in the episode by the captain played by Casey Biggs – who had previously essayed Damar in *Deep Space Nine* – the Illyrians were a Delphic Expanse-area spacefaring culture whom a desperate Archer and crew brutally assaulted for their warp core, having been victimized for the same reason by a desperate adversary in the Expanse only months earlier.

None of my interviews from back in the day, regarding what was written and filmed, point to such a return. So I checked in fresh for this intriguing "what if" with the credited writer of "Damage," Phyllis Strong, who shared what I suspected: talk is cheap – and typical. Especially on a shooting stage!

"Generally in the writers' room we contemplated using aliens we had invented, again, and it may have come up," Phyllis told me. "But that episode really started us on our march to the Xindi and the temporal overlords, so we didn't have time in Season 3. But they could have been on the back burner for Season 4."

Casey might have "picked something up on set," she added, but that was the extent of it.

CANON FODDER

PUTTING CONTINUITY IN THE FIRING LINE

STAND-IN GOOD STEAD!

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I know this corner of Fistful is usually all about connecting dots in an even deeper way within the fictional *Star Trek* universe and its continuity, but I received such an intriguing query about the process of making *Trek*, that it needed sharing. And thus this simple yet intriguing backstage question from Kasey Shafsky, via Twitter:

"How much time each day was set aside per series for lighting with stand-ins?"

A simple question needing a complex answer, Kasey!

You're referring to the main role of a "stand-in" – a stage performer literally standing (or perhaps sitting, depending on the scene) so that lighting areas and even camera blocking tweaks can be done with bodies similar to the main and guest cast, without asking the actors to endure those hours when they could be resting or running lines. It's more than a stand-around job, though: stand-ins are hired to shadow each regular actor, and convey any notes arising during lighting to the regular when they return.

Of course, without specifying a series, your question could cover any *Trek* era, from a shooting day in the 1960s, when episodes aimed to finish filming in six days, to one in the 1980s, 1990s, or early 2000s, with seven or eight days... and then there's the current age of cinematic TV.

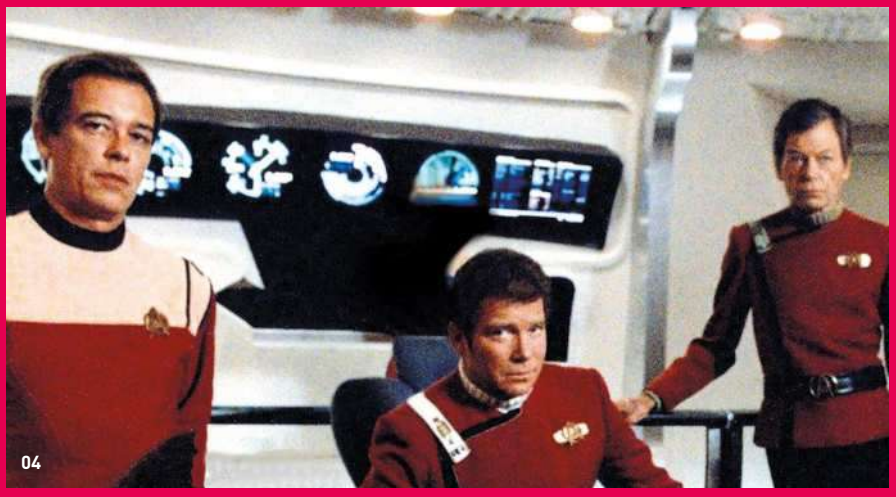
For the "Berman era" of the four series from *Star Trek: The Next Generation* to *Star Trek: Enterprise*, longtime assistant director Mike DeMeritt relays his stage insight simply: you'd be surprised!

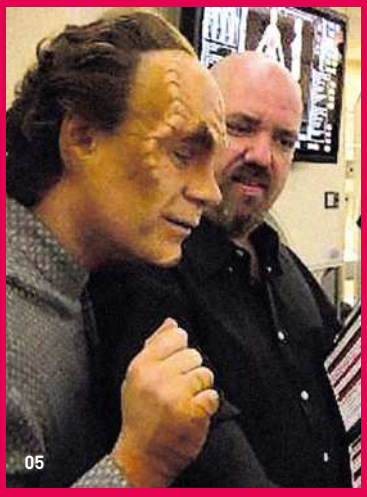
"The more complex the shot," Mike explains, "the more time to set it up, light, run the maneuvers... the more time is spent with lighting and stand-ins. But it's a *lot* – more than time with actors on-set, most of the time."

DATA CORE

LARRY NEMECEK

As a longtime *Star Trek* author of the bestselling *The TNG Companion*, editor, consultant, interviewer, and archivist, Larry Nemecek hosts *The Trek Files* weekly on the Roddenberry Podcast Network, livestreams Trekland Tuesdays Live and Life Support LIVE on Saturdays, and elsewhere blogs, leads Trekland Treks location site tours, and leads the Portal 47 monthly fan experience from larrynemecek.com. He is also producer of *The Con of Wrath* documentary, and his updated *Star Trek: Stellar Cartography* map/book set continues to help fans and *Star Trek* TV creators alike.





Specific numbers can be gleaned from the production report sheet filed for each day of work: if a call sheet is the day's wish list plan for work, the production report page records what was actually accomplished. Mike says to start by checking the number of camera set-ups in the day, and whether one or two cameras were in play.

"Let's say you did 24 set-ups in a 14-hour day with one camera," he explains. "That implies 1.7 shots an hour, and 35 minutes per take. It's not the best, but maybe you had a new set or stunts – we like it to be more like three or more shots per hour in TV."

But he says the reality is that getting coverage – or a variety of camera angles and frames for a scene, from single master shots to solo close-ups or two-head shots, three-shots, and so on – is easier and faster to achieve by simply changing a lens, for example, than each shot being completely new angles from all others (and requiring new lighting set-ups).

"So an 'over [the shoulder angle],' 'tighter over,' and 'single' might take 90 minutes, over which maybe a little more than a half hour was filming with actors – leaving just under an hour taken up by lighting and running the shot, or 1.7 an hour!"

In other words, about 60 percent of the day on the time-clock is lighting with stand-ins.

> "STAND-INS ARE HIRED TO SHADOW EACH REGULAR ACTOR, AND CONVEY ANY NOTES ARISING DURING LIGHTING TO THE REGULAR WHEN THEY RETURN."

01 *Star Trek: The Next Generation* stand-ins at work on the bridge during Season 3...

02 ...and pausing to pose for a picture during Season 4.

03 *The Star Trek: Deep Space Nine* stand-ins gather on their final day on the show.

04 Stand-in Phil Weyland moonlights as a crewman in *Star Trek IV: The Voyage Home*.

05 *Enterprise* assistant director Mike DeMeritt with John "Phlox" Billingsley.

And yet, that's for a *new* "set of the week" everyone is still getting used to, not the old familiars like the bridge or another standing set. "You go to a familiar set, start shooting 36 set-ups in 12 hours on one camera, and that ratio of actors vs. stand-ins on stage flattens out fast," Mike says. "Much closer to 50/50 – or even favoring actors, at 40/60. So, one day it's 60 percent of the time lighting, the next day it might be 40 percent."

So, no simple formula.

"We had a lot of days in a new set," Mike adds, "where the first shot of filming with actors alone took over an hour after crew call – and *all* that time would be lighting with stand-ins."

This is why the "lowly" stand-ins are a valuable commodity – and are hired to match regulars in a cast with the idea of staying all season, or even years for some of the Berman-era series.

EXCLUSIVE FICTION

Quality Of Life

STORY: CHRISTOPHER COOPER
ILLUSTRATION: LOUIE DE MARTINIS

A distant flash of lightning illuminated the façade of the old house. It was no castle, but imposed itself imperiously against the landscape nevertheless, perched as it was on the edge of a vertiginous clifftop. Its turrets, arches, and buttresses spoke of wealth and authority in a way that enthralled so many unimaginative beings of linear sentience. Q appreciated the ostentatiousness but was otherwise unimpressed.

The front door, however, did interest him. It was ancient, an antique far older than the house itself, with intricate motifs carved into its wooden panels relating a primeval tale of heroes and monsters. He smiled. Such histories, however mythologically represented, were always a matter of perspective, and it amused him that in this instance he knew the roles should have been reversed. After all, he had been partially responsible for the events depicted.

Q reached out and gripped the metal ring of the door's substantial iron knocker. He didn't have to knock to gain entry, of course, but he felt this majestic slab of craftmanship deserved a measure of respect. Rapping three times, he took a step back and waited.

* * *

The servant limped towards the door from the far side of the main hall. The joints in his prosthetic leg were playing up again. "I'm coming…" he wheezed, moving as best he could as another trio of impatient knocks rang out. "I'm coming!"

Hurriedly, he pulled back an assortment of rusty bolts before inserting a key and turning the lock with a clunk. Opening the heavy door just a crack, the old man peered out into the dusk, but there was no-one there. Perplexed, the servant opened it a little wider, straining to see along the single narrow pathway that meandered away from the house. There was no sign of anyone.

"You took your time," a voice echoed from inside the hall.

The servant span around, eyes wide. "How did you…?" he stuttered.

"I got bored of waiting so I thought I'd make myself at home," smiled Q, reclining in a leather armchair with a glass of wine in his hand, basking in the warmth of the hall's blazing hearth.

"Did you light that?" demanded the servant, taking several determined steps towards the visitor. "That's my job!"

Q sat forward. "Is it? And who might you be?"

"Bute," answered the man, puffing his chest out imperiously. "Augum Bute, the keeper of this house."

"And you are the only servant here?" Q asked, taking stock of the gaunt figure, clad in garments so tattered they'd give rags a bad name.

"I am no mere servant, Sir!" Bute bristled. With a start, he realized the stranger was suddenly standing right beside him.

"I can see that," murmured Q, examining Bute more closely. "More of a test bed. An ongoing experiment. A lab rat."

Q could see the evidence written all over Bute's face, quite literally. One of his deep-set eyes had been replaced with an array of miniature mechanical lenses, like the compound eye of an insect, while micro-scars wound their way along his left cheek and across his forehead, snaking towards a metallic plate fused into his skull. Strands of lank, grey hair partially obscured diodes welded roughly to the metal, an attempt by the man to disguise the addition.

"You're wrong," Bute objected. "The master looks after me. She helps me!" But Q could sense doubt had been festering in the man's mind for some time.

"I'm sure she does," Q assured him with mock sympathy. "Speaking of whom, I do believe it's time I introduced myself."

As Bute opened his mouth to protest, he found he was all alone.

* * *

The laboratory took up most of the upper floor of the house, where walls had been roughly knocked through to create a large, open space surrounded by a labyrinth of alcoves, filled with bookshelves overflowing with weighty tomes and scientific ephemera. Through a glazed section of roof, stars were beginning to flicker as night fell.

The scientist seemed oblivious to Q's arrival, her focus wholly consumed by a web of cables connecting a complex machine to a metal casket at the center of the lab. Q decided to observe her ministrations for a moment before announcing his presence. A surprise appearance always served to unsettle.

As she busied herself taking readings from a bank of monitoring devices, Doctor Maratheus presented the air of someone for whom their work was everything, to the exclusion of everything else. She was pale and thin, as if she'd forgotten to eat or sleep for days, but her eyes sparkled with each new positive result.

"I think this could be it." Bute, pass me the thiridium gauge," she barked excitedly at Q, evidently having mistaken the newcomer for her servant. Q picked up the nearest object and gave it to her.

"YOU'RE HERE FOR THE BIRTH OF SOMETHING SPECIAL." MARATHEUS BOASTED.

Maratheus glanced at the silver spoon in her hand and frowned. "What in…?"

She was interrupted by a crash as the laboratory door slammed open and Bute all but fell into the room, gulping for breath. "Master… stranger… here..." he gasped, pointing a shaking finger in Q's direction.

Bewildered, Maratheus looked first at her sweating, disheveled servant and then at Q. He flashed his most ingratiating smile at her in return.

"My dear doctor, I am at your service," he said, bowing politely. "Word of your experiments has reached the Centerium. You're making waves."

Maratheus blinked. "The Centerium? But… what do they know of my work?"

"Enough to send someone to peer review your discoveries."

"You?" she asked, tentatively.

Q smiled. The Centerium—the highest scientific authority on the planet—had no knowledge or interest in Maratheus' experiments, having disregarded her as a misguided crackpot decades ago. For his purposes, however, the implication that they had was enough to gain her confidence.

"They must have seen my pamphlet," Maratheus mused to herself with growing excitement. "This could mean funding. Sponsorship. Enough to employ a proper assistant. A whole team!"

Wringing her hands with glee, she failed to notice Bute shifting uncomfortably at the very idea.

"Perhaps we could begin with an overview," suggested Q. "I'm intrigued."

"Of course, yes, absolutely!" Maratheaus nodded enthusiastically. "Your timing is impeccable. Just before you arrived I made a breakthrough in neural mapping that should… *should*… finally solve the interface problem. You're here for the birth of something special!" she boasted.

"Now, isn't that a coincidence," said Q, raising a knowing eyebrow at Bute.

The servant frowned and waddled to his master's side. "How do we know he is who he says he is?" Bute whispered to her. "I don't trust him. He looks shifty."

"Do not embarrass me in front of our visitor," Maratheus hissed. "Get over there and reset the power convertors, or I'll have your other eye."

Bute bowed his head and skuttled away, throwing Q a spiteful glance.

"Where were we?" Maratheus paused to collect her thoughts. "Ah yes, an overview. What is your understanding of my research?"

"That you've made great advances in the field of bio-mechanical interoperability, namely a means of symbiotically linking organic beings with machines," Q replied. "I take it you've moved well beyond the results you achieved with this test case?"

It took a moment for Bute to realize the unwelcome visitor was talking about him. The servos in his prosthetic clenched involuntarily.

"One of my earliest successes," Maratheus stated proudly. "He's been invaluable to my work—my *life's* work! The fact he has survived this long has been a wonder. I'm not sure I would ever find another such malleable subject."

"Assistant," Bute interrupted. "I'm her assistant," he gulped, staring at Q defiantly.

"The convertors won't reset themselves, will they?" Maratheus

"THE BORG AREN'T ONES FOR HOME COMFORTS. GIVE THEM AN ALCOVE AND THEY SEEM HAPPY ENOUGH, NOT THAT THEY'RE ONES FOR HAPPINESS EITHER."

shot Bute an icy smile. He turned away sullenly, his eyes moist, and busied himself with his task. Q almost pitied him.

"What we really want to know is, what do you plan to do with this technology, should you succeed?"

"Isn't it obvious?" Maratheus replied, as if surprised that her goal should be in any doubt. "To allow my people to transcend the limits of the physical. To expand our perception of reality through the power of algorithms and emotions combined. I call it 'Hyper-sentience.' We would be unstoppable."

Q had heard enough. "That is precisely what concerns us. Let me show you something."

* * *

The sudden darkness was a shock, but the smell was something else entirely. Sterile yet charged with the tang of electrical current, it was like nothing Bute had smelt before. He blinked several times, anxiously hoping his eyes would adjust to the lack of light, and soon began to make out the shapes of Maratheus and that infernal visitor nearby.

"Master, where are we?" he asked. Clearly this wasn't the lab. They were in a corridor of sorts, although all Bute could see in the dim green light were pipes and conduits.

"I… I don't know," Maratheus shivered. "It's so cold."

"The Borg aren't ones for home comforts," Q told them. "Give them an alcove and they seem happy enough, not that they're ones for happiness either."

"The… what? What is a 'Borg?'" Maratheus asked.

"The reason you're here, my dear," Q smiled and disappeared.

Bute and Maratheus glanced at each other, at a loss over what to do next. Then they heard the stranger's voice echo from the far end of the corridor, "This way."

"What is he…?" Bute uttered, dumbstruck.

"I don't know, but I'm beginning to think he has nothing to do with the Centerium," decided Maratheus.

They hurried after the stranger for several intersections until they encountered their first drone. The figure was part organic, heavily augmented with cybernetics, and appeared to be linked to a panel

of circuitry through a prosthetic interface where a hand might have been. Bute's leg had never felt more alien to him.

"I don't believe it," Maratheus smiled, approaching the drone in awe. "A bio-mechanoid. This is everything I've ever aspired to create. It's wonderful!"

Tentatively, she reached out to touch the drone. Laying her hand upon its shoulder, she felt… *nothing*. A complete absence of life. She snatched her hand away, horrified.

Its task completed, the drone detached itself, turned, and walked silently away. Maratheus watched it leave, entranced but left with an unexpected sense of uncertainty.

"Did you really think you were the first to explore the concept of such a combination?" asked Q.

"I had no idea I had competition in the field," she said. "Who invented these 'Borg'? Was it the Valatians? The Marsheen Republic? Surely not the Centerium itself?!"

"For a scientist with such grand vision, your imagination is sadly lacking," Q sneered. "The Borg have existed since before your ancestors laid waste to the only other intelligent species on your world."

Their location had changed again. They were still surrounded by the strange, dark metal architecture, but were now bathed in a raw, orange light. Bute whimpered in fear and clung onto Maratheus' arm, but she shrugged him away.

"What is this? A simulation?" Maratheus demanded. "You're clearly some kind of avatar."

"You seek to make your species 'unstoppable,'" Q challenged her. "Have you any idea what 'unstoppable' actually means? The Borg are the *definition* of unstoppable."

"But who are they?" Maratheus spat back.

"The inevitable outcome of a quest such as your own," Q said. "An insatiable hunger for knowledge that can never be sated, to the extent that knowledge itself becomes meaningless. All they want is more, more, more, but the Borg have assimilated so many answers they've forgotten to keep asking themselves the only question that really matters: 'Why?'"

Bute was tugging at her sleeve, but Maratheus chose to ignore him.

"Are the answers you seek worth such a fate?" Q asked.

She replied without hesitation, defiant. "Yes. For the sake of my species' survival, yes they are."

"Master, look. Please!" Bute insisted. Maratheus turned impatiently towards him, then noticed the bright, orange object at which he was pointing. Through a gap in the expanse of black metal she could see a vast disc surrounded by stars. A planet. Her planet. And they were on a Borg spaceship moving towards it.

Maratheus turned to Q, her eyes wide. "They're coming to destroy us."

"No," Q reassured her. "They are going to assimilate you—your culture, your history, your dreams. Everything you've ever loved. Your species will achieve the immortality you seek, but it will have no meaning."

"Can't you stop it?"

"I could have. Why do you think I asked you that question?"

* * *

They were back in the lab, but the stranger wasn't with them.

Maratheus' mouth was dry. How long did they have? Was there time to send out a warning? Would anyone believe her, even if there was?

Her desperate thoughts were interrupted by the whine of the power convertors spooling. Startled, Maratheus looked towards her equipment. The systems hadn't been engaged before they'd been taken aboard the Borg spaceship. How could they be functioning now?

"Bute, shut the machine down," she ordered, but her servant didn't respond.

A hand gripped her upper arm, squeezing it like a vice. "Bute?" she cried out.

But his eyes were blank, his face expressionless.

"Resistance is futile."

END

THE DEFINITIVE GUIDE TO...

STAR TREK: FIRST CONTACT

Just over 25 years ago, the *Star Trek: The Next Generation* crew's big screen outings reached their apex with the movie that had it all: time travel, the Borg, and the birth of the Federation. This is the Definitive Guide to *Star Trek: First Contact*...

WORDS: RICH MATTHEWS

Here's *Star Trek: First Contact*'s guide to *Trek* technobabble:

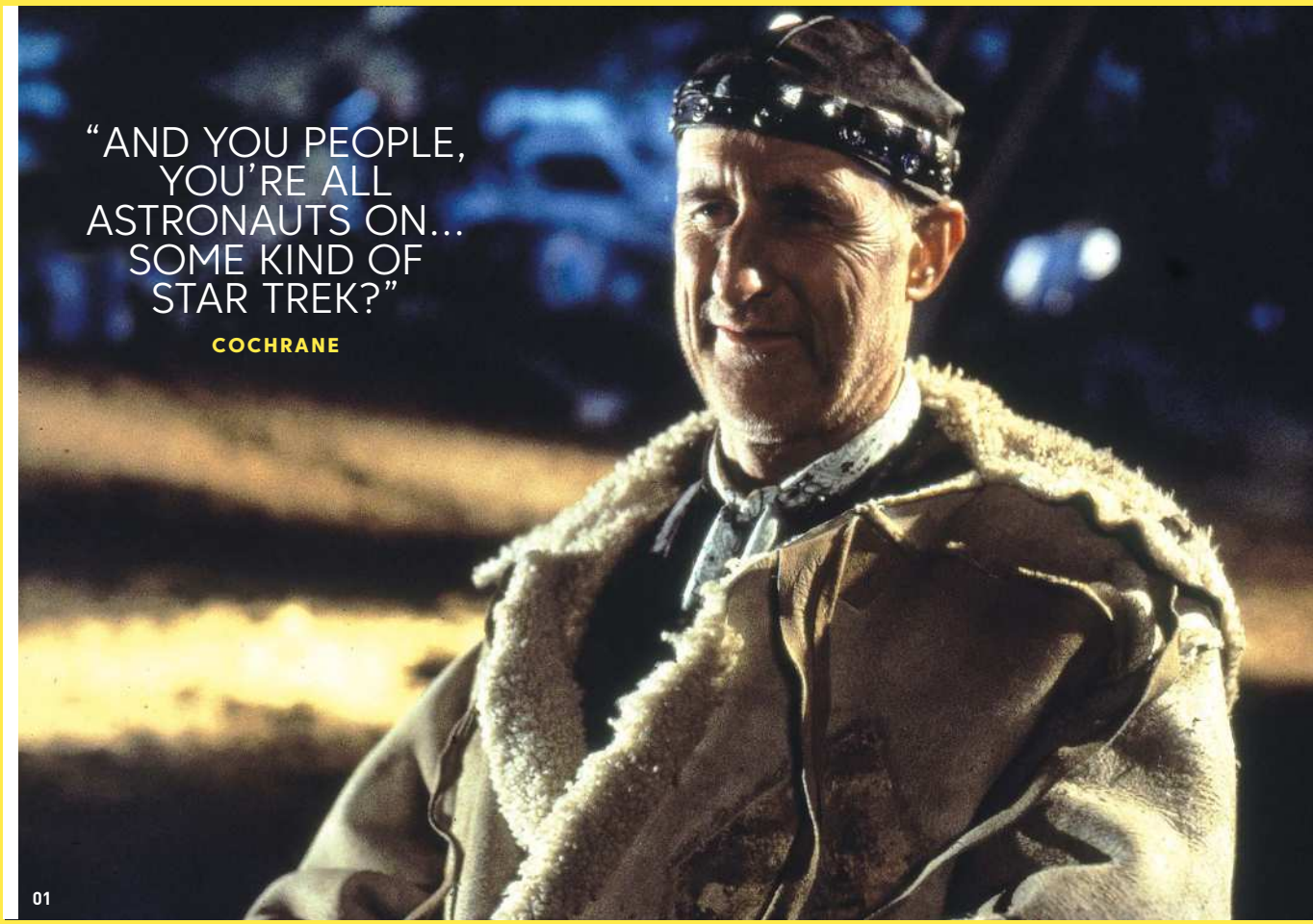
Expert Level – Data: "Sensors show chronometric particles emanating from the sphere..."

Standard Level – Picard: "They're creating a temporal vortex..."

Entry Level – Riker: "Time travel."

Joking aside, with *First Contact*, Paramount and the creative team were taking no chances, lifting key elements from the most critically acclaimed *Star Trek* movie (*Star Trek II: The Wrath of Khan*) and the most commercially successful (*Star Trek IV: The Voyage Home*) and grafting them together. As in *The Wrath of Khan*, a fan-favorite baddie was brought back for a sequel of sorts, while like *The Voyage Home*, time travel formed a big part of the plot. Perhaps unexpectedly, the latter came from *Trek*'s then-head honcho Rick Berman: "All of the films and episodes I've been most impressed with have all been stories that deal with time travel. I don't think I've ever had as much fun as being involved with 'Yesterday's Enterprise.'" Using the Borg came from writers (and *Star Trek: The Next Generation* producers) Brannon Braga and Ronald D. Moore: "Rick said, 'I want to do a time travel piece.' We added, 'We want to do something with the Borg.' And right on the spot, we said maybe we can do both."

Lots of time periods were considered – Ancient Rome; the American Civil War; the Italian Renaissance, which came closest, with a full plot involving Leonardo da Vinci and Data under the title *Star Trek: Renaissance* – but the expense quickly became an obstacle. *The Voyage Home* had worked because it was largely filmed on location in then-modern-day San Francisco – in other words, relatively cheaply. Thus, because of its ramshackle, post-apocalyptic, minimalist setting, the birth of the Federation was landed upon. "I brought to the table the image of the Vulcans coming out of the ship," said Braga. "I wanted to see the birth of *Star Trek*. That, to me, is what made the time travel story fresh. We get to see what happened when humans shook hands with their first aliens."



DATA CORE

Released November 22, 1996

Running time 111 minutes

***Star Trek* film** #8 of 13

***Star Trek: The Next Generation* film** #2 of 4

Set 2373 and 4–5 April, 2063

Domestic box office: $92m (1996)

Worldwide box office: $150m (1996)

Global box office adjusted for inflation: $262m

THE CREW

Directed by: Jonathan Frakes

Produced by: Rick Berman

Written by: Brannon Braga & Ronald D. Moore

Story by: Rick Berman and Brannon Braga and Ronald D. Moore

01 James Cromwell as Zefram Cochrane in *First Contact*.

Zefram Cochrane

The inventor of the warp drive – the test flight of which in the *Phoenix* on April 5, 2063 resulted in first contact with passing Vulcans in Bozeman, Montana – Zefram Cochrane was an eccentric genius, very much a product of the dystopian era he came from, yet also the vanguard of the optimistic future of the Federation. Born in the 2030s, his motivation for creating faster-than-light travel was a need to pull himself out of the endemic poverty of post-WWIII America. To 21st-Century eyes he was a recognizable human, complete with a love of booze and a distinctly crotchety demeanor. The real legacy of his efforts, however, was reflected in the historical irony that the *Phoenix* was built using a recycled nuclear missile as its launch mechanism " –a weapon of mass destruction used to usher in an era of peace." He broke the warp barrier just after 11 in the morning, detected by the Vulcan *T'Plana-Hath* survey ship, which decided to investigate.

The first version of the *First Contact* screenplay, entitled *Star Trek Resurrection* (changed when *Alien Resurrection* was announced just weeks before production; others potential titles included *Destinies*, *Future Generations*, *Regenerations*, *Borg*, and *Generations II*), had Riker fighting the Borg on the *Enterprise*, while Picard kept history on course down on Earth. Cochrane was injured during the Borg's attack on the missile compound, leaving Crusher patching him up while

Picard assumed his identity. Jean-Luc even had time for a dalliance with a shutterbug called Ruby. All that changed when Patrick Stewart expressed a desire for Picard to face his greatest enemy face-to-face; accordingly, roles and story focus were switched. But that resulted in an upside for Cochrane, as Ronald D. Moore explained: "Bring Cochrane into the story; make him an interesting fellow, and it could say something about the birth of the Federation. The future that Gene Roddenberry envisioned is born out of this very flawed man, who is not larger than life but an ordinary human being."

The final piece of the puzzle was casting *Star Trek* veteran James Cromwell. The *really* tall Cromwell (he even towers over Jonathan Frakes) had appeared in *TNG*'s "The Hunted" and under heavy prosthetics in the "Birthright" two-parter, and in *Star Trek: Deep Space Nine*'s "Starship Down." Fresh off an Oscar nomination for *Babe*, he was still eager enough to audition. "He actually came in and read for the part," recalled Frakes, who was directing his first feature film following a dozen or so episodes of *TNG*/*DS9*/*Star Trek: Voyager*. "He nailed it, left Berman and me with our jaws in our laps." He so nailed it that he reprised the role on *Enterprise*, cementing his position as the definitive Cochrane in *Star Trek* canon – even if his name was misspelled in the final credits of *First Contact* as "Cochran"…

02 Cromwell as Nayrok in the *Star Trek: The Next Generation* third season episode "The Hunted"...

03 ...and as Jaglom Shrek in the sixth season's "Birthright."

04 Alice Krige as the Borg Queen.

THE CAST

Captain Jean-Luc Picard: Patrick Stewart

Commander William T. Riker: Jonathan Frakes

Lieutenant Commander Data: Brent Spiner

Lieutenant Commander Geordi La Forge: LeVar Burton

Lieutenant Commander Worf: Michael Dorn

Doctor Beverly Crusher: Gates McFadden

Counselor Deanna Troi: Marina Sirtis

Lily Sloane: Alfre Woodard

Zefram Cochrane: James Cromwell

Borg Queen: Alice Krige

SOME KIND OF ASTRONAUT

Zefram Cochrane on Screen

Star Trek Season 2, "Metamorphosis" (1967), played by Glenn Corbett

Star Trek: First Contact (1996), played by James Cromwell

Star Trek: Enterprise Season 1, "Broken Bow" (2001), played by James Cromwell

Star Trek: Enterprise Season 4, "In a Mirror, Darkly" (2005), played by James Cromwell (archive footage from *First Contact*)

02

03

04

She Is the Borg

Star Trek: First Contact was the first time the Federation definitively encountered the Borg Queen, although she claimed to have overseen the assimilation of Picard prior to the battle of Wolf 359. It's clear that the Borg didn't always have a queen; she was introduced to "bring order to chaos," and her subsequent appearances "after death" to Captain Janeway and the *U.S.S. Voyager* crew suggests more of a central hub that both coordinates the Collective and brings a more biological perspective – including emotion, manipulation, and self-preservation – giving her a singular sense of "being the Borg" rather than simply running the Collective. Yet, as in nature, she is apparently replaceable, so there may be multiple queen drones on standby or even functioning simultaneously. We may never know her true origins, life cycle, or clear purpose: she remains shrouded in mystery.

In the original *Resurrection* storyline, the Borg were the same faceless collective drones of the series. However, studio notes expressed concerns that they were "basically zombies," and that without Picard as Locutus, their appeal and *strength* as a villain was severely compromised. The Queen was added as a logical extension of the hive mind metaphor to its insect-based conclusion – a central leader whose will becomes the will of the Collective. Early references included Anjelica Huston's villainous role in Michael Jackson's Disney movie/ride *Captain EO*, which saw her descend from the ceiling on

cables. A key Borg concept change informed the Queen's development, with make-up designer Michael Westmore's wish to make the Borg look assimilated from "the inside out" introducing tubules injected into necks and Borg nanobots working at a cellular level, bringing a distinctly unpleasant viral quality. So, the Queen ended up with a mechanical spine and skull, with flesh stretched over the outside.

South African actress Alice Krige was cast as the seductive, manipulative Borg leader, emphatically making the role her own. Krige found the set incredibly collaborative and supportive, describing the *TNG* cast as akin to "the best repertory theater – they hadn't worked together for about two years, and they were really delighted to see each other again. It was just a ball; flat-out fun from beginning to end." That sense of fun clearly helped Krige get through the physical demands of playing the Queen. In keeping with her overtly sexual interactions with Data, she wore a skin-tight body suit – initially made of rubber that had to be swapped during shooting for a soft foam version because of blistering on Krige's body – and had a "wet look" to her human flesh make-up, not to mention silver scleral contact lenses that could only be worn for minutes at a time! The Queen proved divisive for fans of the Borg at time of release, but the character's power prevailed; today there's only excitement at the prospect of her once again facing off with Locutus in Season 2 of *Star Trek: Picard*.

05 The Borg Queen uses all the means at her disposal to tempt Data.

06 Escape pods depart the *Enterprise*-E as the Borg infestation of the ship becomes unstoppable.

07 Picard and co. try to prevent the Borg from using the *Enterprise*-E's deflector dish.

08 Jonathan Frakes and friend.

05

06

NO, I AM THE BORG!

The Borg Queen on Screen

Star Trek: First Contact (1996), played by Alice Krige

Star Trek: Voyager Season 5, "Dark Frontier" (1999)/Season 6, "Unimatrix Zero" (2000), played by Susanna Thompson

Star Trek: Voyager Season 7, "Endgame" (2001), played by Alice Krige

Star Trek: Picard Season 2 (2022), played by Annie Wersching

Love Triangle

An interesting shift in *First Contact* was moving the focus from Data and Geordi's friendship as the primary humanizing influence on the android toward his connection to Picard. Clearly theirs had been a unique relationship ever since Data freed the captain from the Collective in "The Best of Both Worlds," but from *First Contact* on, the Data-Picard dynamic drove the movies, reaching all the way to the first season of *Star Trek: Picard*. It may have been out of necessity due to the obvious android/synthetic life parallels of *First Contact*, but the juicy drama between Data, the Borg Queen, and Picard was what anchored it in the audience's mind.

Brent Spiner deftly navigated Data's "emotional" journey and multiple personalities throughout *TNG*, but rarely was his Pinocchio desire to be a "real boy" so center stage as in *First Contact*. The raw attraction of the Borg Queen – a fellow cybernetic organism – truly tempts Data with pleasures of the flesh and a life of emotion; only she can promise (and deliver) the grafting of organic tissue to his endoskeleton. She is Data's rampaging id, demanding satisfaction. Picard, of course – Data's captain,

figure of authority, and primary father figure – is the only one able to be his super ego, to remind that there is more to humanity than unbridled emotion and wanton pleasure. Crucially, he had been assimilated, and had rejected it with Data's help.

This is where Picard had shared experience with the android that Geordi did not. The three sides of *First Contact*'s lusty techno-love triangle all share experience of humanity tempered by the mechanical: of the complex interrelationship between flesh and machine. In exploring this scintillating dynamic, *First Contact* utilizes a dramatic and literary tradition that goes deep into the public psyche, most explicitly in Mary Shelley's *Frankenstein* and the works of Isaac Asimov and Philip K. Dick. And it's deeply, disturbingly sexy – which is why it's so effective, leveraging desire and disgust simultaneously. This triumvirate remain a high point across the whole franchise.

"I AM THE BEGINNING, THE END, THE ONE WHO IS MANY. I AM THE BORG."

BORG QUEEN

SUITS YOU, SIR!

In a further breakaway from the TV series, Robert Blackman was once again tasked with redesigning the *Enterprise* crew's uniforms. After the higgledy-piggledy mixing of *TNG* and *DS9* togs in *Star Trek Generations*, this time (again, like *The Wrath of Khan*) Picard and co. got brand new, bespoke uniforms that stood up better on the big screen and better fit within the darker, more sombre tone of the movie. This was also good news for *DS9*, as while *Voyager* was off in the Delta Quadrant and therefore unable to benefit from Starfleet's latest sartorial update, Sisko's team got new duds too.

07

Taking the Center Seat

It's easy to forget, when you consider his helming of more than 20 episodes and two *Trek* feature films, that Jonathan Frakes as director on *First Contact* was a big risk. Several of his cast-mates also lobbied for the job (with Levar Burton, Patrick Stewart, and Gates McFadden also prolific directors on the show), but Frakes was the top candidate – even though he was only given the job "a month later than was ideal."

Undoubtedly benefitting from the actor-to-director precedent set by Leonard Nimoy and then William Shatner on *Treks III* through *V*, and building on standout *TNG* episodes like "Cause & Effect," Frakes represented a bold move that paid off behind as well as in front of the camera. It often takes an outsider to sum it up best: "I found it very striking that everyone really wanted to support Jonathan," said Alice Krige. "People stepped in behind him, I felt, to support him in the most loving way. That was what was most unique about the experience." The results speak for themselves: a film that is frequently cited as the second-best *Trek* movie, behind the cast-in-stone Best *Trek* Ever™ *The Wrath of Khan*.

08

WORF SPEED

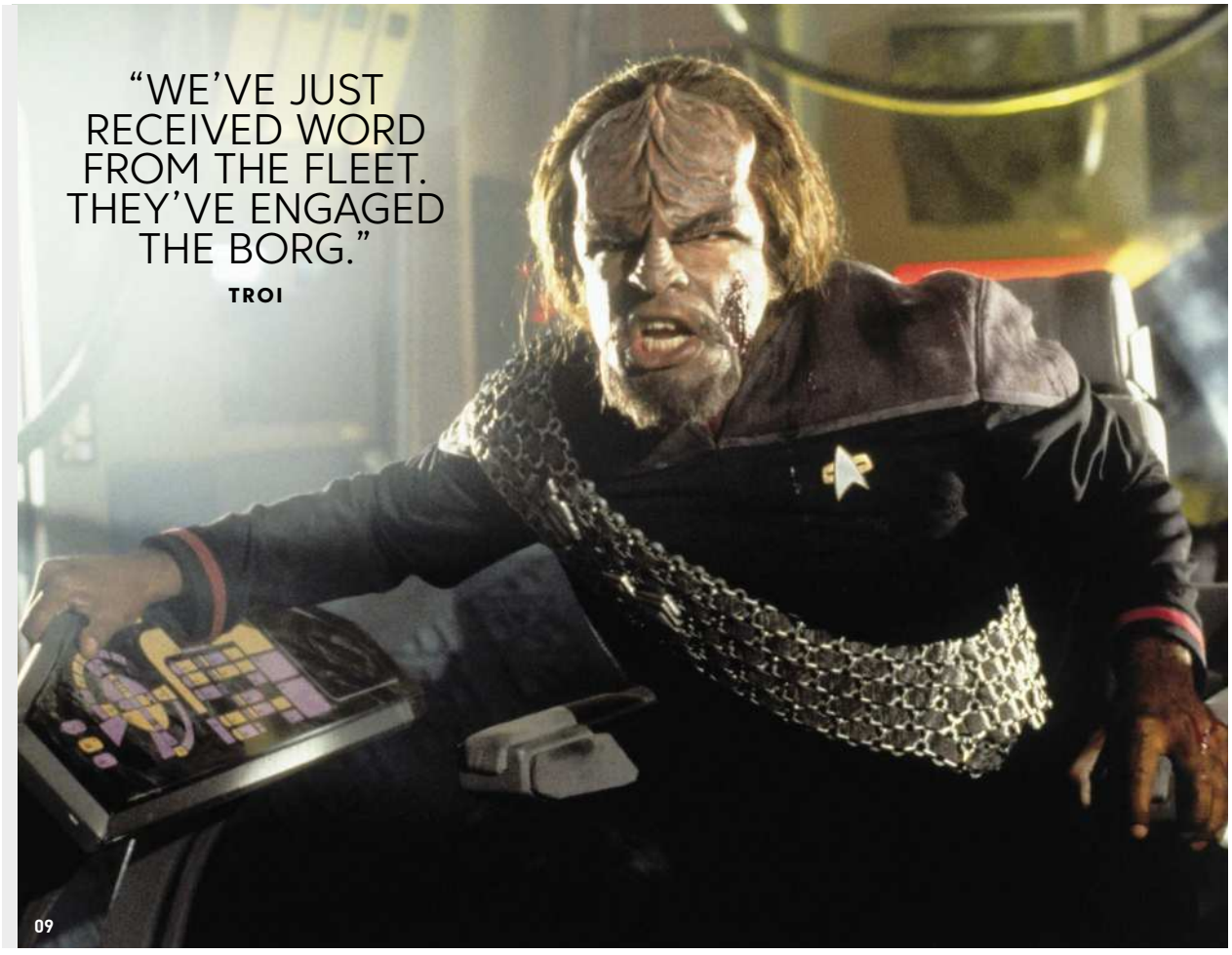
It wouldn't be a *TNG* movie without Worf! This time, however, there was a slight obstacle: Michael Dorn was off kicking Cardassian butt on Deep Space 9. In the event, though, it wasn't so difficult to include him; apparently Worf was off on a sojourn in the *U.S.S. Defiant* without the rest of the DS9 crew when the Borg attacked Earth. That meant Worf could be beamed off the damaged "tough little ship" to provide muscle and morals on the *Enterprise*, including the classic statement to Picard, "If you were any other man, I would kill you where you stand!" The only thing that had to be carefully handled was the fate of *DS9*'s fan-favorite warship. Luckily, the sister show's Executive Producer Ira Steven Behr was on hand to point out that the *Defiant* couldn't be destroyed, with Moore and Braga adding the "adrift but salvageable" line.

THE *ENTERPRISE*-E

One of the most anticipated elements of *First Contact* was the all-new *Enterprise*: the *U.S.S. Enterprise* NCC-1701-E. The ship herself has been a main character in *Star Trek* ever since Kirk's captaincy, and the *Enterprise*-D had more screen time than any starship before it, a vessel of peace, filled with families. However, the movies have been decidedly more militaristic in tone since *The Wrath of Khan* hurled a shipload of cadets into the Mutara Nebula, and with the Borg known to be the bad guys, it was always likely the new ship would be more, well, kick-ass.

"We wanted a sleeker look, with more of a muscular, almost warship look to it," said Ron Moore. The task fell to stalwart *Trek* production designer Herman Zimmerman and *Generations* illustrator John Eaves, who combined design elements of the *Enterprise*-D with *Star Trek III: The Search for Spock*'s *U.S.S. Excelsior* to produce a lean, mean, Borg-fighting machine. Design elements considered but ultimately discarded included movable warp nacelles, a la *Voyager*, and the design work went right down to the wire when Industrial Light & Magic chief model builder John Goodson got cracking in the spring of 1996, his team constructing the 10-foot model.

Interior design work and construction happened in parallel, with input from *Trek* design gurus like Doug Drexler, who made sure the bridge viewscreen's "blinkies" weren't left out! As was common on all *Trek* movies since *TNG*'s debut in 1987, TV sets were redressed, this time from from *Voyager*, including sickbay and engineering, while some surviving bits and pieces, including ▶



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THE GLORY OF GOLDSMITH

As good as regular TV *Trek* composer Dennis McCarthy's music was for *Generations*, part of the success of *First Contact* undoubtedly lies in the decision to re-enlist franchise icon Jerry Goldsmith. It was something of a no-brainer to get the man behind *TNG*'s theme music – the opening march composed by Goldsmith for *Star Trek: The Motion Picture* in 1979 – to put a bit of extra pep in its movie stride. The late great's most recent *Trek* film entry had been 1989's often-maligned *Star Trek V: The Final Frontier* – its best asset being Goldsmith's music. Due to his chock-a-block schedule, Goldsmith shared composing duties on *First Contact* with his son Joel. Goldsmith's return was a savvy crowd-pleasing maneuver that worked beyond expectations. While we got wonderful new themes – especially the lilting swell of the opening title track – there's nothing quite like the blast of the *TNG* theme when the *Enterprise* flies in to bail out the *Defiant* during the Borg's initial attack.

09 Worf prepares to go down with his ship as the *U.S.S. Defiant* sustains heavy damage...

10 ...until the *Enterprise*-E swoops in to save the day.

the turbolift, dated back to 1979's *The Motion Picture*. Due to the increased storytelling convenience of site-to-site beaming and audience familiarity with the concept in general, this was the first time a *Trek* movie didn't show the transporter room. The centerpiece of the interior design, the bridge, marked a return to the more traditional submarine-like movie bridges of the past, albeit with warmer colors. Interestingly, though it felt smaller than the airy, open bridge of the *Enterprise*-D, according to John Eaves the set was bigger due to the number of recessed workstations and extra depth.

01

Revelation Space: The Final Frontier

Alastair Reynolds

For more than 55 years, *Star Trek* has been inspiring fans to embark on their own continuing missions of creativity, whether it be as artists, academics, writers, or rock stars. Talented Trekkers talks to prominent figures whose lives have been energized by the final frontier.

WORDS: MARK PHILLIPS

Many of us would be able to identify with Alastair Reynolds' early memory of assembling an AMT model *Starship Enterprise* (in his case with help from his father) only to accidentally break it later. Then again, it could have been worse: the casualty could have been the *Galileo* shuttlecraft, which remains one of his favorite spaceship designs of all time.

01 Alastair Reynolds shows off his *Trek* models. Photo courtesy Josette Sanchez-Reynolds.

In any case, this calamity didn't stop Reynolds from becoming an expert in building models in his later years: "In my office I have a 1/96th-scale Saturn V, a 1/350th refit *Enterprise*, and a 1/35th *Galileo* shuttlecraft. More will follow," he states.

A former space scientist whose research specialty was astronomy and astrophysics, Reynolds once worked at the European Space Agency. After publishing his first novel in 2000, the South Wales-born author left the scientific world and turned to writing full time in 2004, and to date has published 19 novels – including a *Doctor Who* novel, *Harvest of Time* (2013), and a novel co-written with Stephen Baxter, *The Medusa Chronicles* (2016) – and 70 short stories. He remains best known for his series of stories set in the Revelation Space universe, a "future history" space opera spanning nearly 40,000 years, but his backlist also encompasses the Poseidon's Children trilogy – another future history, this one focusing on a spacefaring African family – and a trilogy of pirate-influenced adventures set millions of years in the future.

Childhood Chillers

Reynolds admits he was influenced by the world of *Star Trek*, and recalls that his childhood days of watching the original series were sometimes chilling.

"'The Tholian Web' left a big impression on me – the image of Kirk floating around like a ghost, which I found very frightening: the idea of this spectral figure phasing in and out and unable to communicate with the rest of the crew. And the fate of Lazarus at the end of 'The Alternative Factor'

really freaked me out – being stranded in the corridor between universes, for all eternity – and then there was the image of the terribly injured Pike in 'The Menagerie', being able to communicate only by flashing lights."

Scary moments aside, he says, "I loved *Star Trek* unreservedly from the get-go, in all its dimensions, from action, to horror, to philosophizing and humor. British SF TV at the time rarely hit all those notes: *Doctor Who* had the horror, and occasionally the philosophizing, but it never had anything like the warmth of the main leads. And I identified very strongly with Spock! And of course later I became a scientist. Spock and Doctor Who were really the only two scientist role models on TV at that time."

He was especially intrigued by the mysteries of the fourth dimension. "*Star Trek* managed to sneak an inordinate amount of time travel into its run, playing with interesting ideas about paradox, cause and effect, and free will," he says. "Those themes certainly stimulated my imagination."

Some scientists shunned *Star Trek* because they perceived its inventions as defying practicality. Not Alastair Reynolds. "One of the reasons why I enjoy *Star Trek* is that a lot of it is firmly in the realm of the impossible. Other than relatively mundane inventions like communicators and tricorders, all the main elements of *Star Trek* remain very fanciful, from phasers to tractor beams, warp drive to transporters.

"What mattered was how these elements were treated, and their limits within the storylines. For instance, once we accept that a phaser is highly unlikely, given the energy densities that would be needed, there is a nice logic in the idea that a malfunctioning phaser would be very dangerous… indeed, a malfunctioning phaser nearly destroys the *Enterprise* at one point [in 'The Conscience of the King']. There's a consistency of approach which makes us accept the impossible – or at least plausible – in the world of the show. The transporter technology was used to get the story moving along quickly, but it was employed within careful parameters so that it was never a magic solution to any plot."

"I LOVED *STAR TREK* UNRESERVEDLY FROM THE GET-GO, IN ALL ITS DIMENSIONS, FROM ACTION, TO HORROR, TO PHILOSOPHIZING AND HUMOR."

ALASTAIR REYNOLDS

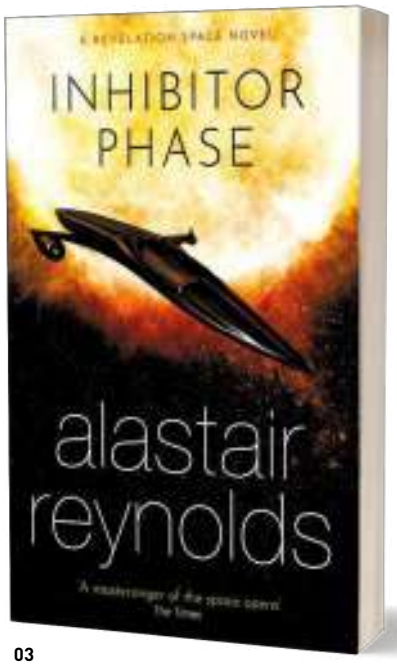
02 The Polar Lights Galileo shuttlecraft model, as built by Alastair Reynolds.

03 Reynolds' most recent Revelation Space novel, 2021's *Inhibitor Phase*.

Next Gen Scientists

Although he considers the original series his favorite incarnation of Trek, Reynolds found *Star Trek: The Next Generation* very watchable, "especially once it got into its stride. I watched it in my flat while completing my PhD." During his days as a scientist in the UK, he recalls his colleagues were also captivated by the adventures of Picard and company.

"We'd often discuss the episodes the following morning over tea and



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04 Reynolds' build of the Polar Lights *Enterprise* model, featuring added interior lighting.

"THERE'S A CONSISTENCY OF APPROACH WHICH MAKES US ACCEPT THE IMPOSSIBLE – OR AT LEAST PLAUSIBLE – IN THE WORLD OF THE SHOW."

ALASTAIR REYNOLDS

biscuits. I remember the Borg were a big hit! And through my contacts at NASA, I did manage to meet a wonderful gentleman called Steve Agid, who for many years was essentially the voice of any launch, calling out the speed, altitude, and so on of an ascending rocket. Steve kindly invited me to his home, and more specifically his office, which contained the most remarkable collection of real and imagined spacecraft, everything from Chesley Bonestell spaceplanes to the *2001* spacecraft and beyond, and – unless my memory is failing – many *Trek* vehicles."

As the years progressed, *Trek*'s other spin-offs attracted his attention. "I very much enjoyed *DS9*, which did a good job of changing the formula while still keeping it *Trek*. I saw less of *Voyager*, but was still fond it, but saw very little of *Enterprise* and almost nothing of the newer series. *Enterprise* I felt missed a mark… it should have been much grittier, with no aliens on the ship, and a much stronger sense of forging into the dangerous unknown, sort of like *Das Boot* in space."

He has mixed feelings about the recent movie reboots with Chris Pine. "I like the cast very much but I'm less keen on the stories. I think *Star Trek Beyond* was perhaps the best of the three, even though it had very little of the philosophic or intellectual depth of even your average TV episode."

Star Tracking

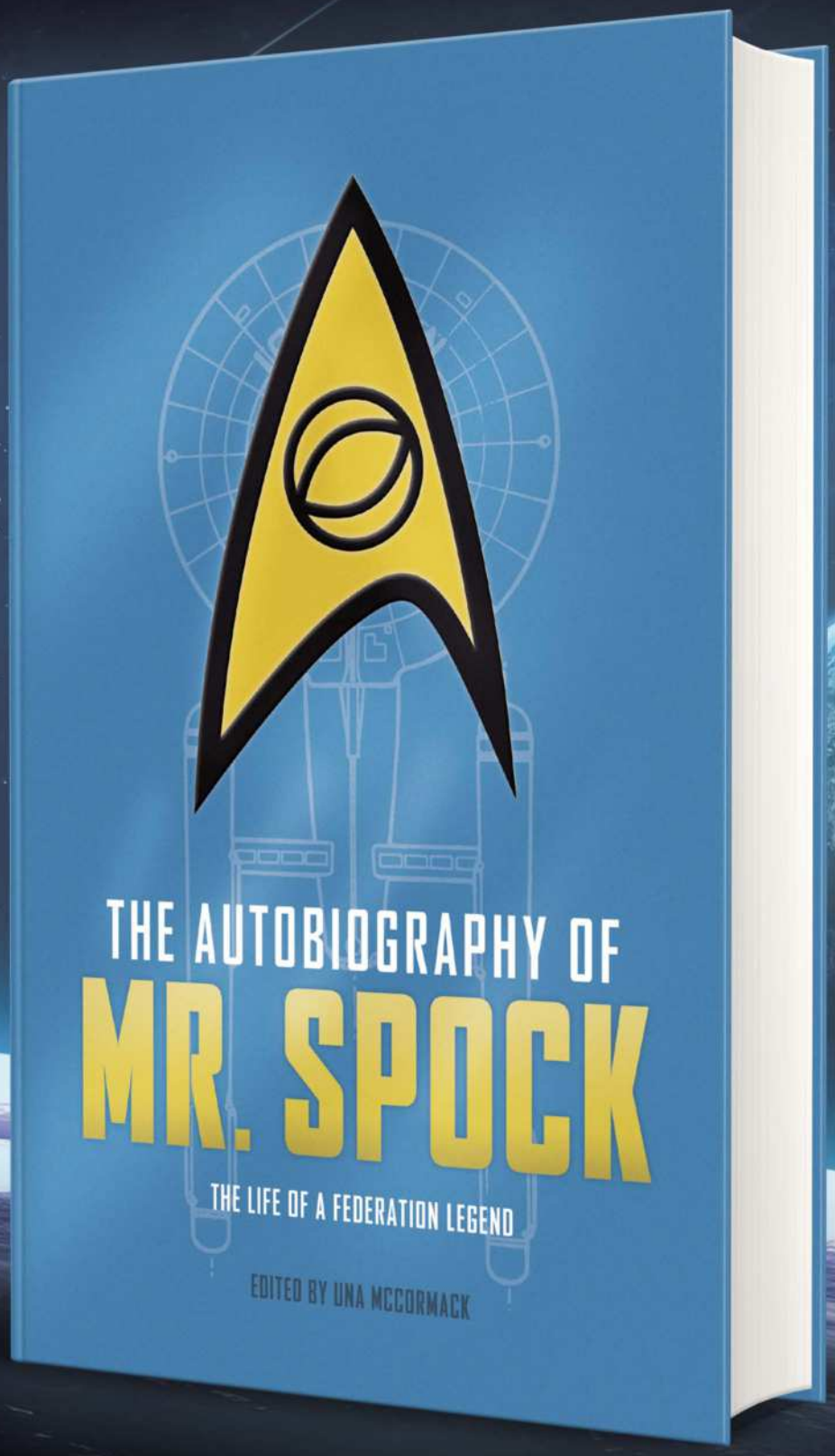
Meanwhile, back in the real world, Reynolds remains rather modest about his science days – "My scientific career was far too uneventful to include any major discoveries" – but adds, "We made some nice observations of neutron star masses, which helped clear up a few riddles. Oddly, one of the things I'm most proud of is a piece of software I wrote to correct some errors in a data-set. It was high-precision timing data which had been slightly corrupted because of a stray conductor within the hardware. It turned out that there was a way to back-correct the data, which required me to understand something called Gray codes, which in turn relates to things like positional encoders on battleship turrets!"

He is also, given his background as an astronomer, somewhat skeptical of a central tenet of *Trek*: the existence of extraterrestrial intelligence. "My gut feeling is that there isn't anyone else out there – at least not in our cosmic neck of the woods. And given the relevant timescales and distances, even if there might have been intelligent life somewhere else, I'm doubtful that we've been visited. But I'm not dogmatic. Keep an open mind, watch the science, and be prepared to adjust assumptions."

Now, as a critically-acclaimed science fiction novelist, he says, "It's scary, but I'm now into my third decade of novel publishing – my first one came out in 2000. My latest novel, *Inhibitor Phase*, picks up some of the threads from my earlier books in the Revelation Space universe, which is a dark, oppressive view of the future with no warp drives and in which the aliens are mostly dead – in other words, pretty far from *Star Trek*! But you want to go in a different direction with your own creations."

For more about Alastair Reynolds, visit his website, www.alastairreynolds.com, or his blog, approachingpavonis.blogspot.com.

LIVE LONG AND PROSPER



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FIRST AMONG EQUALS?

In The Neutral Zone, we present a pair of expert *Star Trek* fans with an aspect of *Trek* lore to debate, and then get them to pick sides!

With *Star Trek: First Contact* being the focus of this issue's Definitive Guide, we asked our deliberating duo this question:

Is *Star Trek: First Contact* the greatest *Star Trek* film ever made?

First of all:
MICHAEL CLARK
First rate:
BUNNY SUMMERS

01 Picard and Lily in the captain's ready room in *Star Trek*: First *Contact*.

MICHAEL CLARK: *First Contact* will always be the best of the films for me – so far! – since it encompasses so many different and exciting aspects of *Star Trek*. Where does the film sit for you, Bunny?

BUNNY SUMMERS: It's absolutely one of my favorite *Star Trek* films, but is it really the best? There's a lot for it to live up to, and I really don't think it quite makes it.

MC: It's the most accessible of all the *Star Trek* films for non-*Trek* fans. You can jump right on board without worrying too much about backstory, or even about the *Star Trek* universe. Throughout the film, you're shown enough about past events – for example the assimilation of Jean-Luc Picard – to give you a good grounding, without the plot being slowed down as a result. You're introduced to the world of *Star Trek* through its various aspects, whether it be the holodeck, the Prime Directive, or what the franchise is about through the diversity of its characters and the sense of hope the film depicts. In fact, I feel the film makes you want to go back and visit past shows or films.

BS: This is quite interesting, because I recently rewatched the film and

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Head to The Neutral Zone to add your opinion to the debate. Follow **@StarTrekMag** on Twitter, **@StarTrekMagazine** on Facebook, or email **startrekmagazine@titanemail.com**

02

thought that it was ideally suited to fans who already know the history of Picard's assimilation. Yes, the film patches it together, but it's not fully fleshed out, and it doesn't stand on its own – you need to have watched "The Best of Both Worlds" to fully appreciate it, and I don't think the casual *Trek* fan would necessarily have done that. You really want a movie to stand alone, not be dependent on existing episodes. Can you imagine seeing the movie on a date, and only one of you has seen *Star Trek: The Next Generation* and "The Best of Both Worlds"? A lot of *First Contact* falls flat without the additional understanding of the characters' feelings and motives, as provided by the series.

MC: The story has the right balance of action, drama, horror, and comedy. The comedy works due to well-timed one-liners, compared to, say, *Star Trek V: The Final Frontier*, which tries too hard to be funny. The action isn't over the top compared to *Star Trek (2009)*, and, dramatically, you have one of Sir Patrick Stewart's best performances as Picard, as he deals with post-traumatic stress from his experiences with the Borg. "The line must be drawn here! This far, no further!" For me, that is one of the most dramatic scenes in *Star Trek*, and has yet to be surpassed. The Borg were meant for the cinema, and the changes in design and the introduction of the Borg Queen give the film an element of horror.

"FOR ME, *FIRST CONTACT* COULD SIMPLY HAVE BEEN A BRILLIANT TWO-PARTER, A FOLLOW UP TO 'THE BEST OF BOTH WORLDS.'"

BS: That line reminds me of "The First Duty" and Picard's speech to Wesley Crusher. It's dramatic for effect, but again, I feel it falls flat. The film's main antagonists are a fan favorite; the writers needed to do little to flesh them out – it's almost lazy storytelling for a big budget movie. At least with *Star Trek (2009)* I could see the drama, action, and big VFX, and needed no additional *Star Trek* knowledge to watch that film. I also feel that any "big" moments in *First Contact* are dulled when you look at some of the other *Trek* films. Widely regarded as the best *Star Trek* film, *The Wrath of Khan* has one of the most impactful endings that I'm sure most fans never saw coming. For me, *First Contact* could simply have been a brilliant two-parter, a follow up to "The Best of Both Worlds." I honestly put some of *Star Trek: Voyager*'s Borg double episodes on the same level; "Dark Frontier" and "Endgame" are right up there for me alongside *First Contact* as great Borg stories.

02 The *Enterprise*-E takes on the Borg Cube.

MC: When I watch *Star Trek: First Contact*, I am always reminded of how excited I was when I first saw the film. That excitement has never gone away; it was the first *Star Trek* film that I felt was a blockbuster movie and didn't feel like an extended two-part episode. "Resistance is futile" when it comes to this film, and it will always be my favorite.

BS: As a fan, *Star Trek: First Contact* remains one of my favorite *Star Trek* films, but I can say that it's not the best film. The script is limited; it didn't really offer new angles, and nor was it anything original that could be seen as a jumping-on point for new fans. It has a great cast, adding Alice Krige as the Borg Queen and James Cromwell as Zefram Cochrane, and it even had Jonathan Frakes directing. Even so, there's not enough in this film to make it one of the greats, a movie that stands out as a true original like *The Wrath of Khan* or even *Star Trek (2009)*.

TREK THROUGH LIFE

FANDOM AT THE FINAL FRONTIER!

WORDS: JAY STOBIE

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COSPLAY COLLECTIVE

Assimilating knowledge and stories from *Trek* fandom's finest costumers...

Elated by Elnor

Star Trek fan Amy was immediately fascinated by *Star Trek: Picard*'s Elnor from the moment images of the character were released. "I guess I've always had a thing for pointy ears," jokes the cosplayer. "I'm crazy about Spock too – and Narek – but Elnor's background and the way he has been raised, really caught my attention."

Amy credits Elnor's fighting style and the way that actor Evan Evagora brings the young Romulan to life as two of the many reasons that he has become one of her favorite characters. "I often choose to cosplay characters that intrigue me in some way," reflects Amy. "They've all impressed me or fascinated me, and the actors are of course so talented! I feel different and special whenever I put a costume on, and it gives me so much joy."

Talking Tendi and Illuminating Ilia

"[Tendi is] always seeing the shiny side of life, even immediately after failure," says Dominica, who cosplays as the Orion officer from *Star Trek: Lower Decks*. "She's hard working, and smart, but her best characteristic is that she is a fierce, fierce friend." Also known as Sunday Slays Cosplay, Dominica is drawn to Tendi's upbeat and positive personality, as well as her status as a highly professional science officer who is chasing her dreams of study and exploration.

Additionally, Dominica's cosplay repertoire includes the Ilia probe from *Star Trek: The Motion Picture*, a film whose explorations of humanity's intricacies truly resonated with her on a deep level. "While [Ilia] was taken by V'ger, her memories and connection with Decker endured," observes Dominica. "I also find it interesting that both of my favorite *Trek* characters are hyper sexualized species that have rejected those aspects of their race and chose Starfleet careers instead."

QUANTUM ARCHIVES

Chronicling the creativity of *Star Trek* fans through art, crafts, and more!

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Deep Space Drawings

"I've always had a deep admiration for René Auberjonois," shares artist Emily Colby. "When I look at Odo, I don't see an actor behind make-up, I see this complex alien creature, and that's all because of the remarkable talent René brought to the table. I wanted to make sure I was translating that unique posture into my drawing."

Turning to Captain Sisko's treasured baseball, the fan artist explains, "Not only does he love the sport in general, but the ball is also an important message throughout the series, letting characters in the show – and also the viewers – know that he will always come back or that he will always be there. That's why I was really inspired to include that in my portrait of him."

Astronomical Ambience

For Lux Wood, Michael Burnham's relentless perseverance is an inspiration. "I chose to draw her with that calm posture, looking up with no fear, her face lightened with a gold light," details Lux. "Her expression shows at the same time kindness, curiosity, and grace, which is exactly what she is inside."

As for the fan artist's drawing of Number One, their goal was to surround the officer with stars to reflect her charisma and energy. "My Number One is my dazzling bubbly star-girl," elaborates Lux. "I chose mainly cool and bright tones because from what I have seen of her, she has a very light and very positive aura, and she also seems to have a sharp sense of humor."

01 Dominica as *The Motion Picture*'s Ilia...

02 ...and *Lower Decks*' Tendi.

03 Cosplayer Amy as a *Discovery* officer...

04 ...as *Picard*'s Elnor...

05 ...and as a Starfleet officer.

06 Fan artist Emily Colby's renditions of Odo...

07 ...and Sisko.

08 Lux Wood's portraits of Burnham...

09 ...and Number One.

10 Casey Revkin, this issue's IDIC recipient.

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THE IDIC AWARD

Honoring fans who demonstrate *Star Trek*'s idealistic values in real life.

As the co-founder of Each Step Home, an organization that works to get detained asylum-seeking children released from detention and reunited with their families, Casey Revkin sees parallels between her advocacy and *Star Trek: Deep Space Nine*, her favorite *Trek* series.

"I think about the Bajorans often with my work. The children I help literally ran for their lives when they came to our border seeking asylum," states Casey. "Many have been forced to watch as their parents were tortured, just like Ro Laren. Major Kira was separated from her mom. I do the work I do [to] be on the side of history that helps these children heal."

DIVINE TREASURY

Unveiling the treasured acquisitions of dedicated *Star Trek* collectors.

A Medical Menagerie

"From the time the original *Star Trek* aired, I was fascinated with Gene Roddenberry's vision of the future where all cultures, creeds, and races co-existed in peace," remembers Dr. David Hirsch. "Moreover, the show presented very cool weapons, costumed-aliens, and props." This zeal set the stage for Dr. Hirsch's desire to collect items and turn Aurora Borealis Orthodontics into the world's only *Star Trek*-themed orthodontic office.

During Christie's 40 Years of *Star Trek*: The Collection auction in 2006, Dr. Hirsch was one of many fans who wanted to own a piece of history. "It was during these auctions that I was able to acquire screen-used props from all of the shows and motion pictures," says the collector.

"The idea of actually owning a prop that was used on screen was incredibly exciting," beams Dr. Hirsch. "Some of my favorite props include Data's screen-used head from the episode 'Phantasms,' Geordi's VISOR, screen-used ships from *TNG*, Spock's ears from *The Wrath of Khan*, and a screen-used bridge chair from the original series."

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OBSERVATION LOUNGE

Star Trek cast-members brief fans about their passions, projects, personal hobbies, and more.

Noah Averbach-Katz on Filming and Fandom

As someone who went from being an avid watcher of *Star Trek* to portraying Ryn the Andorian in *Star Trek: Discovery*'s third season, Noah Averbach-Katz has lived a life that many fans dream of. Loving *Star Trek* from a young age provided the actor with quite the unique on-set perspective. "There is this weird training that *Trek* fans have, where every piece of costume, every pip, every redesign of a combadge is the most important thing that has ever happened," reveals Noah.

The actor credits this familiarity with aiding him in the audition process for the imprisoned Ryn, as he could easily imagine himself on a *Star Trek* detention planet and understood the histories of the various species. "The Mirror Universe of *Deep Space Nine* was what was in my head, so I could picture exactly where this would take place if this was happening on that station," he reflects. "It was like years of *Star Trek* osmosis finally paying off."

This wisdom extends to the actor's convention appearances, as he knows the degree to which meeting cast-members affects fans. "I understand how much every interaction sticks with you," he says. "When people come up to my table, I try to make all those interactions just as meaningful as I possibly can, because I know how meaningful they were to me."

AWAY MISSIONS

Reporting on fan encounters with *Star Trek* celebrities.

Sharing the *Star Trek* Vision

Fan Kira Knotts considers meeting *Star Trek* cast-members to be truly magical. "I believe it's due to the fact that most of them believe in *Star Trek*'s message and vision just as much as the fans do," she theorizes. "Meeting actors, especially those that pave the way in terms of representation, has been nothing short of amazing." Any trepidation Kira felt prior to encountering celebs such as Nana Visitor (Kira), Doug Jones (Saru), and Blu del Barrio (Adira) quickly vanished as soon as they came face-to-face with these wonderful actors.

Meeting Michael Burnham

Inspired by a #Silly4Tilly shirt worn by actor Shazad Latif (Tyler), British *Star Trek* fan John Hancock decided to make a #Bonkers4Burnham T-shirt for a convention that Michael Burnham actor Sonequa Martin-Green would be attending. Martin-Green burst out in playful laughter upon first seeing the hashtag tee, and asked to take a photo of it. "I've met hundreds of actors from a variety of TV shows and films," says John. "Sonequa is by far one of the friendliest people I've met. She takes time to actually talk to you and find out more about you as a person."

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11 Dr. David Hirsch.

12 Among Dr. Hirsch's collection are Geordi's VISOR...

13 ...and a Locutus of Borg prosthetic.

14 The *Trek*-themed Aurora Borealis Orthodontics.

15 Data's head from "Phantasms".

16 The Aurora Borealis waiting room.

17 Kira Knotts with Doug Jones...

18 ...and Blu del Barrio.

19 John Hancock with Sonequa Martin-Green.

20 John's autographed Burnham pic.

21 Kira Knotts with Nana Visitor.

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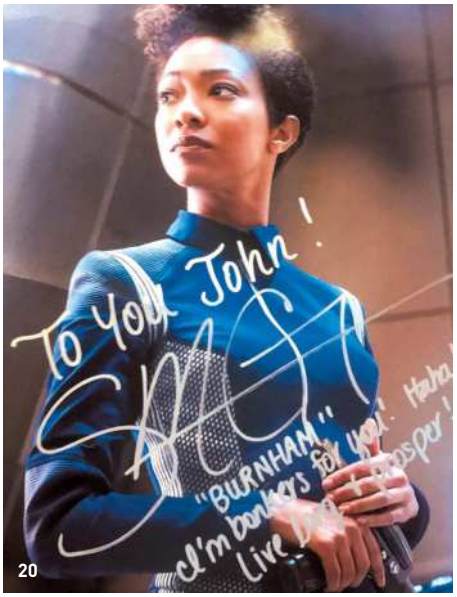

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BY CALUM COLLINS

BORG WORDSEARCH

CAN YOU FIND THESE BORG TERMS IN OUR SPECIAL WORDSEARCH?

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01. REGENERATION
02. SEVENOFNINE
03. ASSIMILATE
04. RESISTANCE
05. COLLECTIVE
06. NANOPROBE
07. TRANSWARP
08. LOCUTUS
09. SPHERE
10. FUTILE
11. QUEEN
12. UNIMATRIX
13. DRONE
14. BORG
15. DRONE

0 – 5: You are not worthy of assimilation.

5 – 10: Resistance is futile!

10 – 20: A fine addition to the collective.

20 – 26: You bring order to chaos!

Answers: Score 1 point for each correct answer.

Borg Wordsearch

Spock the Difference

To Boldly Quote

"We are the Borg. Lower your shields and *surrender* your ships. We will add your *biological* and technological distinctiveness to our own. Your *culture* will adapt to *service* us. Resistance is *futile*."

Who Am I?

Hugh (Third of Five)

SPOCK THE DIFFERENCE

Take a look at these two images – when Seven was first disconnected from the Collective the Doctor made many changes, but can you spot the five we've made here?

TO BOLDLY QUOTE

CAN YOU FILL IN THE BLANKS OF THIS ICONIC BORG PHRASE?

"WE ARE THE BORG. LOWER YOUR SHIELDS AND _____ YOUR SHIPS. WE WILL ADD YOUR _____ AND TECHNOLOGICAL DISTINCTIVENESS TO OUR OWN. YOUR _____ WILL ADAPT TO _____ US. RESISTANCE IS _____."

WHO AM I?

1. I was found in the Argolis Cluster.
2. I was the executive director of the Borg Reclamation Project.
3. Guinan was my first ever friend.
4. I rescued Picard from Lore.
5. My name is a mispronunciation of "you."

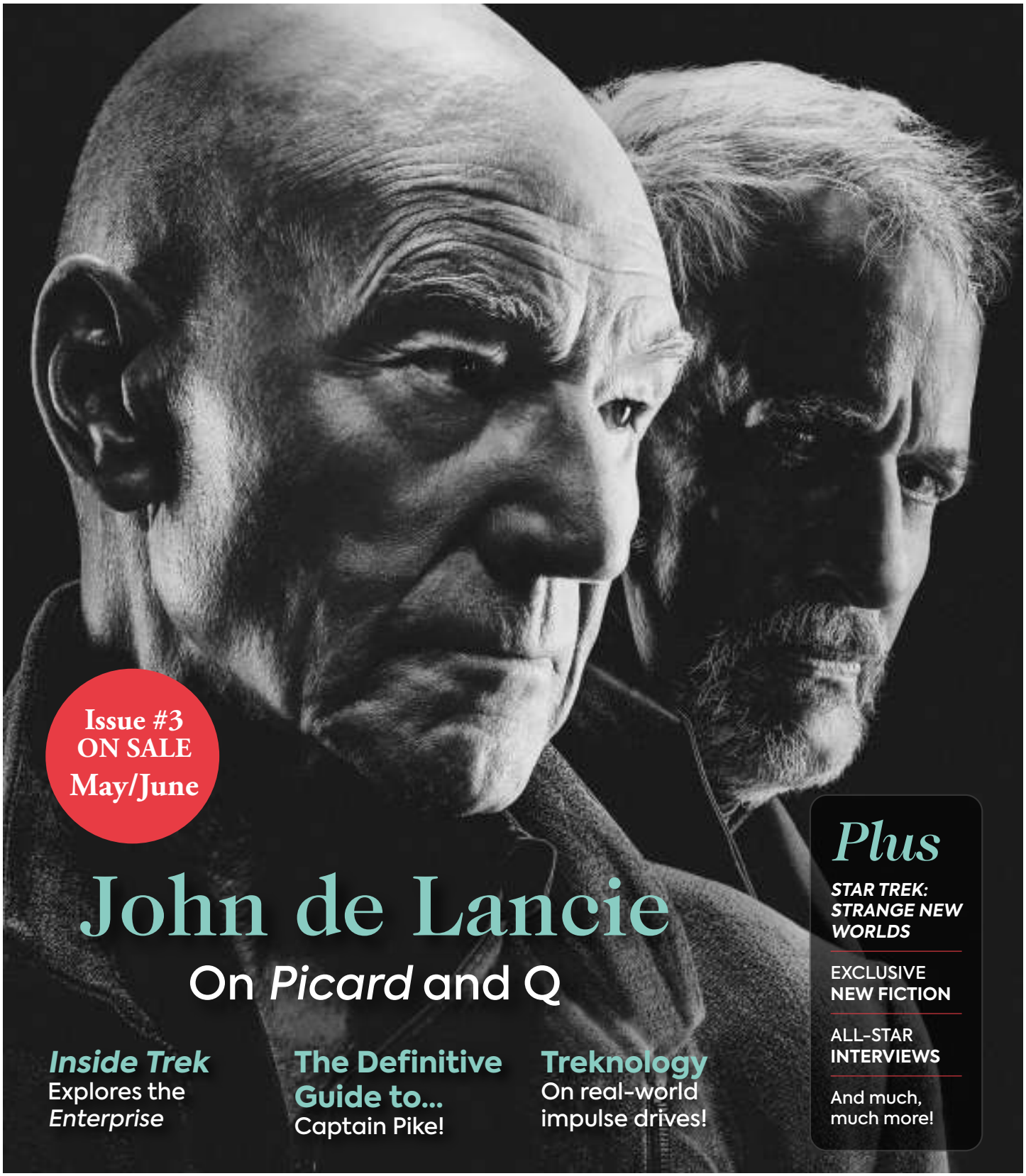
THE WARPED FACTOR : Q-TIPS – Life hacks from the Q Continuum

by Coop

Q-Tip 1: A Q doesn't queue! You know what to do!
PLIP!
PLOP!
PLAP!
Pardonnez-mois, mademoiselle.
Fascinating.
Q-Tip 2: Know thine enemy, or at least dress a bit like them!
Well, what do you know? I made me an Admiral!
CAPTAIN'S REST ROOM: OCCUPIED
WC
Surprise!!
MERDE...!
Q-Tip 3: Check in on your human nemesis only when they least expect it...

STAR TREK EXPLORER

Next Issue



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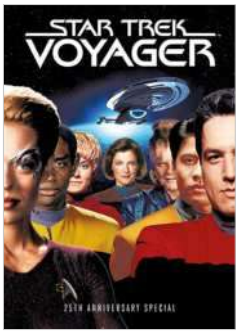

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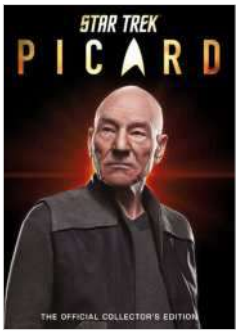

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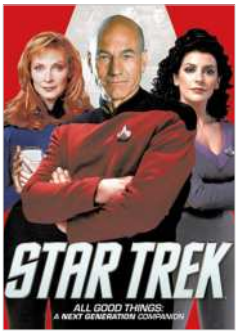

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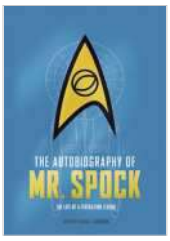

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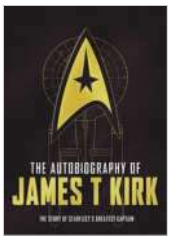

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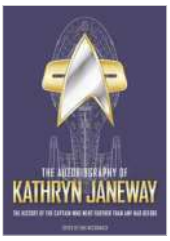

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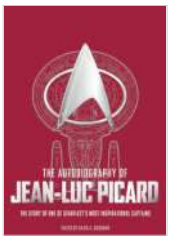

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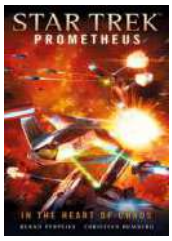

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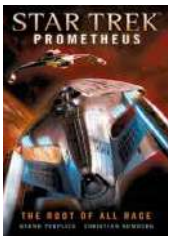

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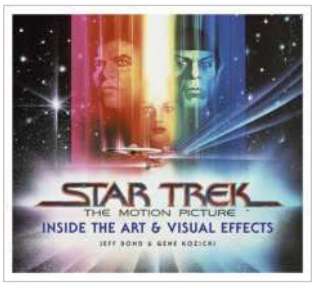

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THE OFFICIAL MAGAZINE

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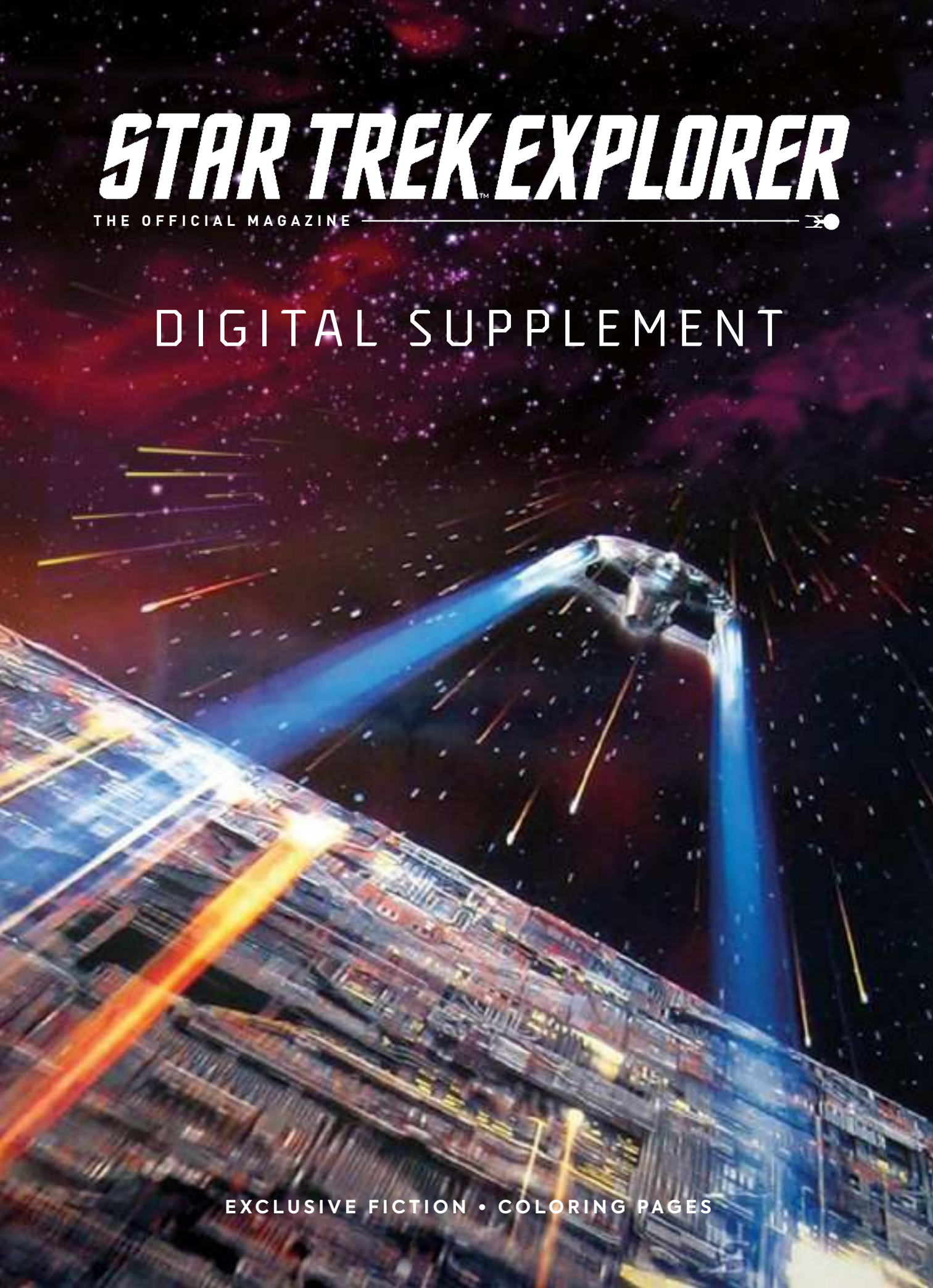

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Captain's Log

Welcome to the second issue of your exclusive *Star Trek: Explorer* digital supplement!

Along with two fantastic all-new *Star Trek* short stories by acclaimed writers Lisa Klink and Chris Dows, we've also got some bold art featuring some of your favorite Star Trek characters for you to color. You can either print them out or you can color them in on your tablet.

Engage!

Jonathan Wilkins
Editor

STAR TREK EXPLORER

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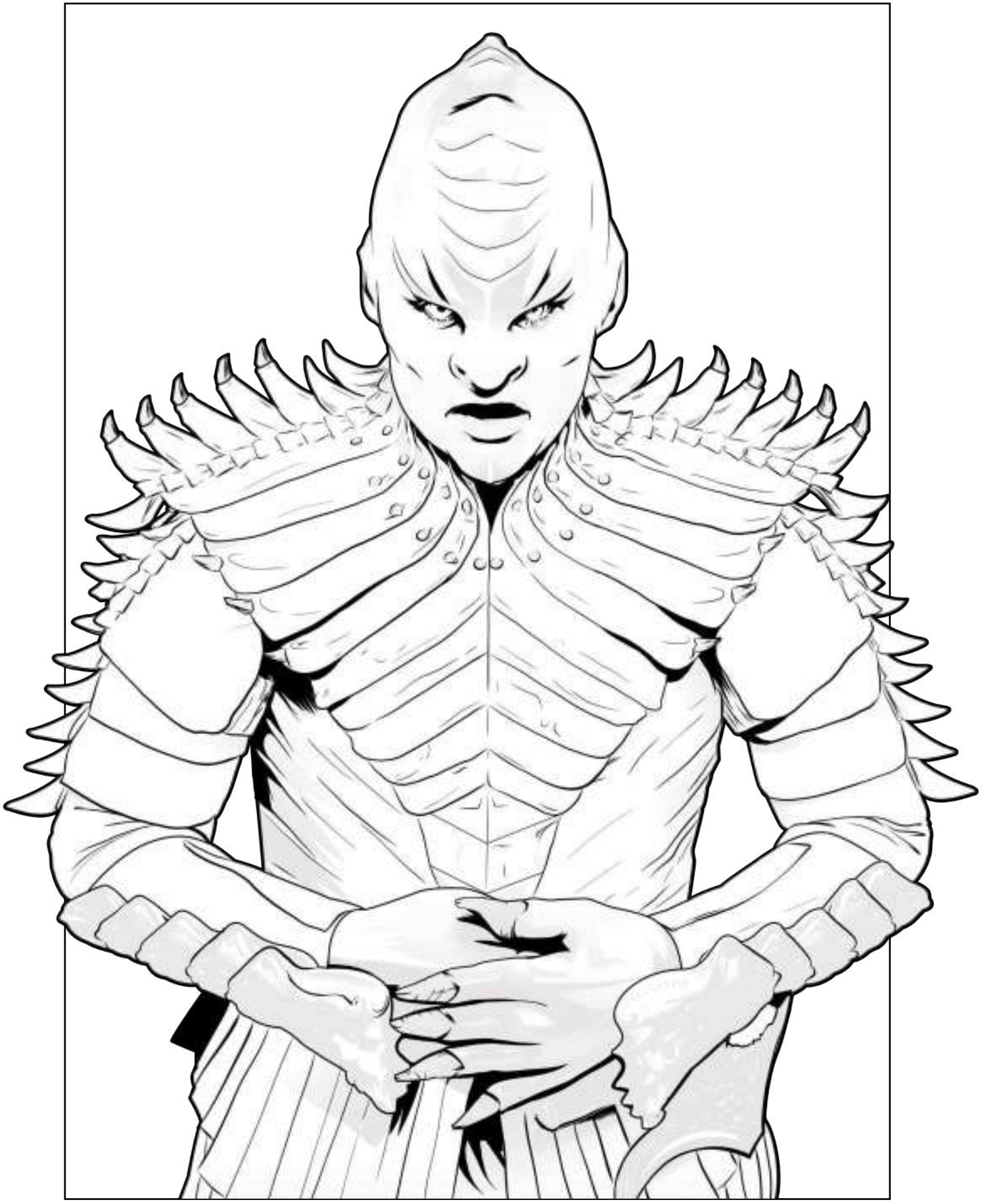

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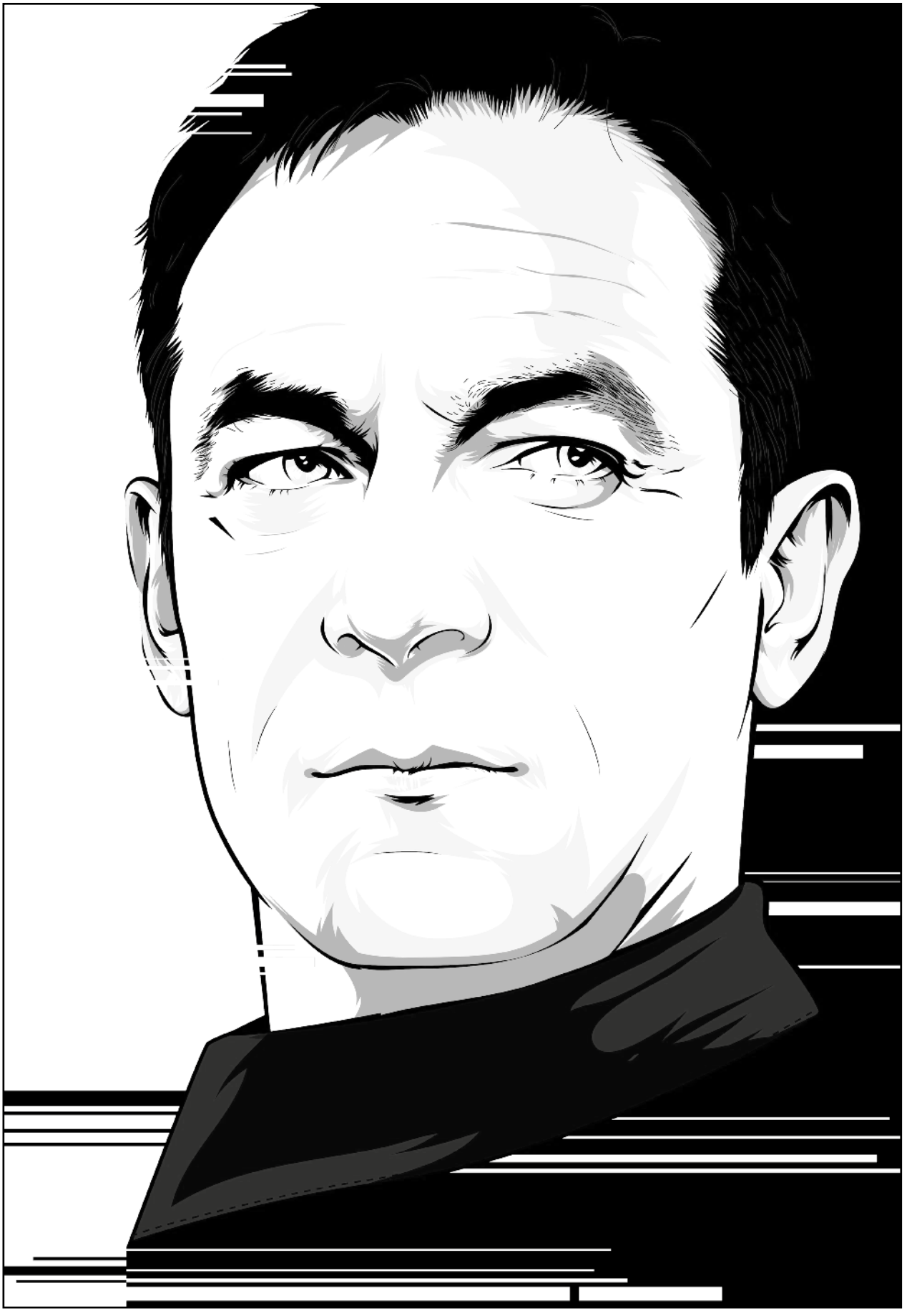

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74656
Delta Flyer

EXCLUSIVE FICTION

Retribution

A *STAR TREK: VOYAGER* STORY

STORY: LISA KLINK

Janeway's hometown had changed since the last time she was here. In the past twenty-two years, Bloomington, Indiana had become a hub of subspace research. The house she'd grown up in was now gone, and a sophisticated laboratory stood in its place. The celebratory parade for Janeway and her crew had passed right by the site on its way to the massive observatory where a reception was being held. It involved the usual speech making, this time by Bloomington's long-winded mayor, as well as a blizzard of hand shaking and congratulations from the local citizens.

"You're the reason I want to get into Starfleet Academy," a young woman told Janeway as they posed for a holo-picture together. "Your story really inspires me."

"That's kind of you to say." Janeway really was pleased to have impacted the woman's life, but after an hour of smiling and posing, she was growing weary of being the center of attention. One glance at Chakotay showed that he felt the same. She made her way over to him.

"Thank you for coming to this," she told him. "I can't believe the entire senior staff made it."

Chakotay smiled. "We all wanted to honor you." Starfleet had dropped all charges against him and the other former Maquis. He was going to lead his own crew now, as the captain of a diplomatic vessel, with Lieutenant Harry Kim as his first officer.

There were times when Janeway missed the excitement of space travel, but she found it very satisfying to train new captains at the Academy. She knew that Tuvok felt the same way as a security and tactical instructor on Vulcan, a position which allowed him to reconnect with his family. He'd come back to Earth to help honor his captain and friend, gamely mingling with the enthusiastic spectators who had turned out for the event.

"No, I will not marry you." The calm declaration caught Janeway's attention, and she turned to see Seven of Nine facing a rather handsome Andorian. The young man seemed to handle the rejection well enough, settling for a holo-snapshot with his would-be fiancée. He gallantly kissed her on the hand, then rejoined the crowd of onlookers. Janeway couldn't help feeling proud of Seven, who was creating a meaningful life for herself as a member of the Federation's Borg Task Force. She was also pleased to see her protégé successfully navigating the social interactions required of her as a celebrated public figure.

Janeway approached her. "How many proposals is that now?"

"Two so far today. I'm still considering the one from the chief of police." Seven said it with a straight face, but Janeway knew her well enough to detect a joke. She smiled.

"Are you enjoying yourself at all?" asked Janeway.

"Not as much as the Doctor appears to be."

They looked up to see the Doctor pontificating in front of a rapt audience. He was positively enjoying his time in the spotlight, regaling his listeners with tales of derring-do. "Then we used an anesthetic gas to immobilize the Romulans on board and retook the ship," he told them, earning a few "ooh"s of appreciation. Janeway knew that the Doctor was less excited about being the subject of constant study by holographic engineers, but he tolerated their inquiries with minimal disdain.

After leaving Miral with a babysitter, Tom and B'Elanna had arrived in the *Delta Flyer*, which was

currently parked in geosynchronous orbit. On Janeway's recommendation, Starfleet had gifted them the ship after their return to Earth. The couple looked happy, she thought, a far cry from the troubled pilot and engineer she'd first met on the other side of the galaxy. Now B'Elanna was designing experimental ships and Tom was test flying them. Janeway was about to go talk to them, when Seven suddenly clutched her arm.

"Captain…" she started to say, swaying on her feet. Then she dropped to the ground and began to convulse.

Chakotay swiftly knelt beside her. "Seven!"

The Doctor was already hurrying over to help. He cushioned Seven's head as she shook. "I need an emergency kit," he called, as the skin around the implant over her eye began to turn an angry red.

The Mayor quickly sent his aide to retrieve an emergency kit from the park's community center and brought it to him. The Doctor removed a hypospray and injected her. Seven's convulsions eased, then stopped, leaving her unconscious.

He took out the medical tricorder and scanned her with it. "There's some kind of neurolytic pathogen affecting her Borg implants. It's killing the surrounding tissue."

"A pathogen? Where did it come from?" Janeway wondered.

"That's a good question," said the Doctor. "Based on its spread, it was introduced into her body via the implants in her left hand. It only would have taken a touch."

Janeway looked at the dozens of people around them. "Whoever did it could still be here."

Tuvok turned to the security guard monitoring the event. "Seal off the exits."

The guard quickly pressed several buttons on his PADD. The two doors leading out of the observatory sealed shut, prompting a murmur of alarm from the crowd.

"Can you counteract this pathogen?" asked B'Elanna.

The Doctor looked at the readings on his tricorder and shook his head. "It's actively evolving to fight her body's defenses. Even if I get her to a medical facility, I'd need a sample of the original strain to develop a treatment."

"We've got to find out who's responsible," said Janeway. "They may still have some of the original strain."

The Doctor checked his tricorder. "I'm detecting some trace skin cells left on her implants. They're Andorian."

"The marriage proposal," Janeway remembered. She scanned the crowd for the Andorian, and saw him standing calmly among the onlookers. "You. Don't move."

Tuvok quickly moved in and restrained the alien, who made no attempt to escape. He kept his eyes fixed on Seven. "I want you to tell your Borg friend that she's dying at the hands of Sirkan, father of three children assimilated by the Collective."

"Seven wasn't responsible for that," Janeway objected.

"They're all responsible. And I intend to use this pathogen on every single drone." He activated his subdermal communicator. "Sirkan to the *Acheron*, one to beam up." Then he dematerialized, vanishing from Tuvok's grip.

Janeway hit her combadge. "This is Captain Janeway calling Earth Monitoring Station. Is there a ship called the *Acheron* currently in orbit?"

The answer came swiftly. "They're just breaking orbit, at full impulse."

Janeway's first instinct was to beam up to *Voyager* and give chase, but her ship was currently being analyzed and repaired at the Utopia Planetia shipyard. She turned to Tom, but he anticipated her request. "We can catch them in the *Delta Flyer*," he said.

Janeway turned to the Doctor. "Get Seven to Starfleet Medical."

"I'm going with them," Chakotay insisted.

She nodded. "The rest of us will go in the *Flyer* and catch up to Sirkan. We'll get you a sample of the original pathogen as soon as we can."

"Please hurry," said the Doctor. "She doesn't have much time before her organs begin to shut down."

Janeway joined Tom, B'Elanna, Tuvok and Harry. Tom tapped his combadge. "Paris to *Delta Flyer*. Five to beam up."

The onboard computer transported the group up to the *Flyer*. Tom went to the helm while B'Elanna checked sensors.

TOM MATCHED THE OTHER SHIP'S COURSE AND SPEED AS SIRKAN HEADED TOWARD MARS, THEN ZIPPED AROUND IT...

"I'm picking up the *Acheron*'s ion trail, bearing 233.5," she announced.

"Pursuit course. Full impulse," said Janeway.

Tom nodded. "Yes, ma'am."

The *Delta Flyer* sped off after the fleeing ship. "It's fifty thousand kilometers ahead of us," B'Elanna reported.

"Hail Sirkan," said Janeway.

Harry sent out a hail. "No response."

She looked to Tuvok at the tactical station. "As soon as we're within weapons range, take out his engines. But don't cause too much damage. We need to get on board and find that pathogen."

"Forty thousand kilometers…"

"Firing phasers," said Tuvok.

But as he did, the *Acheron* made evasive maneuvers, and the phaser blast barely glanced off the port nacelle.

"You think you can get away that easy?" Tom matched the other ship's course and speed as Sirkan headed toward Mars, then zipped around it and continued toward deep space.

Tuvok fired again. This time the blast struck near the warp core. "Their warp drive is off line. Shields down to 80 percent."

Janeway turned to Harry. "Look for any vulnerability that allows us to beam aboard that ship."

"On it. But we need to get closer."

Tom smiled. "Consider it done."

As they approached Jupiter, the *Acheron* flew around one of the planet's outermost moons. The *Flyer* did the same, pursuing the other ship as it ducked in and out among Jupiter's seventy-nine satellites, skimming the surface of Lysithia and ricocheting off the thin atmosphere of Europa.

"We're closing on them, Captain," said Harry.

Janeway told Tuvok, "Hit their shields again."

But before he could fire, the *Acheron* abruptly dove toward Jupiter and plunged into the gaseous atmosphere. The *Flyer* followed. But it was impossible to see through the thick gasses.

"Do you have him on sensors?" asked Tom.

B'Elanna pressed a few controls. "I can detect the plasma discharge from their engines."

A new image appeared on the front screen of the *Delta Flyer*, showing the *Acheron* in bright red amid the swirling yellow and green gasses. It careened from side to side, up and down, trying to shake the pursuing vessel, but Tom matched every move.

Tuvok fired phasers, striking the *Acheron*'s shield generators. "Shields at forty percent."

"Can we transport on board?" asked Janeway.

Harry checked his readings. "Not yet. One more hit ought to do it."

But then the *Acheron* emerged from Jupiter's atmosphere, heading directly for Ganymede, its largest moon. As the *Flyer* approached, Sirkan veered off to take cover behind the massive satellite. Tom pursued him, but Sirkan managed to keep Ganymede between the two ships. Tuvok no longer had a shot.

Tom shook his head in frustration. "We'll never catch them like this."

"And Seven's running out of time." Janeway hit her combadge. "This is Janeway to Starfleet Command. We could use a couple more ships out here by Jupiter to pursue a fugitive."

An official sounding voice came over the com. "I can have a cargo ship rendezvous with you within the hour."

"That's too long."

B'Elanna was startled by something on her monitor. "Captain, I'm picking up another vessel on approach."

A medical transport ship appeared from behind the moon Callisto. Chakotay's voice came over the com. "Need a hand?"

Janeway smiled. "Chakotay. I thought you were staying with Seven."

JANEWAY GRABBED A PHASER FROM THE *DELTA FLYER*'S CACHE OF WEAPONS...

"Thought I could do her more good out here. The head of Starfleet Medical was kind enough to lend me a ship."

"Do you have any weapons?"

"No. But your fugitive doesn't know that," he said. "I'll cut him off."

Chakotay headed for the *Acheron*. The other ship tried to retreat, only to find the *Delta Flyer* closing in from its port side. The *Flyer* discharged another phaser blast, striking the *Acheron*'s shield generator.

"His shields are down," Tuvok reported.

"We're close enough to transport, Captain," said Harry.

"Prepare to transport," she told him, then nodded to Tuvok. "You're with me."

Janeway grabbed a phaser from the *Flyer*'s cache of weapons and went to stand on the transporter pad. Tuvok got his own weapon and followed.

She nodded to Harry. "Energize." He activated the transporter and the two of them dematerialized.

They found themselves on the bridge of the *Acheron*, a small science vessel overstuffed with laboratory equipment. The rounded walls were coated with bioluminescent gel that provided a greenish glow. It was like being inside the belly of an enormous beast.

Sirkan turned from the ship's controls to find Janeway and Tuvok holding phasers on him. "We don't want to hurt you," she said, controlling her anger. "We want a sample of the neurolytic pathogen you used on Seven to make an antidote."

Sirkan faced them, unafraid. "I'm not doing anything to help *her*. I'd sooner destroy it than give it to you."

Janeway indicated the mess of equipment. "Search the lab." As Tuvok began to look through the clusters of machinery, she turned back to Sirkan. "I'm sorry to hear about your children. But Seven was as much a victim of the Borg as they were. She was only a child herself when she was assimilated."

The Andorian was unmoved. "I don't care how or when she was assimilated, only that she was part of the Collective. She still is, as far as I'm concerned. And they all deserve to die."

"Even your own children?" she asked.

"They would thank me for destroying them now."

Janeway saw his eyes flick, very briefly, toward a cabinet built into the wall of the laboratory. "Check that cabinet," she told Tuvok.

"No!" shouted Sirkan as he dove for his own weapon, concealed beneath a console. As he brought the weapon up to fire, Janeway stunned him with her phaser. Sirkan collapsed.

Tuvok opened the cabinet to find several vials of clear liquid. "Collect every sample you can find," said Janeway. "Then let's get back to the *Flyer*."

They beamed back to the *Delta Flyer* and ran preliminary scans of the substance in the vials. It matched the chemical makeup that the Doctor had identified in the pathogen.

Janeway returned to the captain's chair. Maybe she did miss being in command of a starship more than she'd thought. With great satisfaction, she issued the order, "Mr. Paris, set a course for Earth."

She and Chakotay were by Seven's bedside when she regained consciousness. "What happened?" she asked them. "Am I ill?"

"You were poisoned," said Chakotay.

"By whom?" Seven inquired.

Janeway spoke gently to her friend. "It doesn't matter now. He was misguided."

Seven looked up at her. "Why do I suspect that I have you to thank for my recovery?"

"Everyone worked together. You have to know how much you mean to all of us," Janeway assured her.

"Please express my appreciation to the rest of the crew."

The captain smiled. "You can tell them yourself. We have another reception at Starfleet Headquarters next week."

While Chakotay gave a mild groan, Seven returned Janeway's smile. "I will look forward to that."

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EXCLUSIVE FICTION

Broken Oaths

STORY: CHRIS DOWS

"For the last time Doctor Zimmerman, will you *please* stop interrupting other members of the clinical taskforce while they are speaking?"

Beverly Crusher looked to Doctor Chang in bewilderment. As Chair of this specially assembled meeting in Starfleet Medical's imposing conference room, the diminutive figure had tried to keep things civil, but Beverly could see her usual good humour had been ground down by Zimmerman's relentless interjections over the last four hours. And it hadn't just been Beverly who'd suffered his disrespect – every one of her half-dozen fellow physicians and Vice-Admiral Blackwell, who Beverly knew as an acquaintance of Jean-Luc's, had been treated with equal disdain. Several attempts to start her presentation had been objected to or dismissed with a wave of a hand by the insufferable man sitting opposite, with this last agenda item, the one Beverly had travelled halfway across the Alpha Quadrant to debate in person, seemingly causing the mighty director of the EMH programme the greatest concern.

"Technically, Doctor Crusher is *not* a member of the taskforce. Other than voicing her objections to my work over the last year, she has had no part in the development of the Emergency Medical Hologram programme – for which I am eternally grateful."

Doctor Chang stared at Zimmerman for long seconds. Beverly could see she was holding her PADD so tightly, her knuckles had gone white. Struggling to keep her own emotions and hypertension under control, Beverly folded

her arms and concentrated on her breathing.

"Doctor Crusher is here in recognition of the significant role she has played in gathering information on the greatest threat Starfleet has ever faced. I strongly suggest you extend her that courtesy."

Zimmerman closed his eyes at Chang's words and shrugged. Taking that as a reluctant acknowledgement, Chang turned to the taskforce sitting around the huge oval table and spoke with forced calm.

"If you would all please refer to the information designated 'Borg Dataset zero four zero' on your PADDs, I will invite Doctor Crusher to continue."

Beverly nodded to Chang in response and got to her feet as the group looked to their devices. Their expressions ranged from annoyance to impatience, and Beverly reminded herself not everyone dressed in blue shared her opinion. Zimmerman folded his arms and sighed theatrically.

"Fellow taskforce members, I would again like thank you for this opportunity to speak today. I appreciate my perspective on this matter may appear controversial, contradictory to my role as a physician even, but as the person responsible for the great majority of the information contained in this dataset, I feel it is my moral duty to – "

"Your moral duty? What about your duty of care?"

Beverly raised her eyebrows at Zimmerman, who stared back, unblinking, with coal-black eyes. Out of the corner of her eye, Beverly saw Chang's jaw set firm. She was clearly very tired of being undermined.

"Doctor Zimmerman, you've already made it clear you'd rather be back in your laboratories on Jupiter Station than continue with this meeting which, despite its importance to Starfleet Medical and the Fleet, you consider to be little more than a trivial distraction. The more you interrupt, the longer it will take for you to return."

Zimmerman opened his mouth to spit out an undoubtedly sarcastic retort but to Beverly's surprise, he immediately closed it without speaking. Beverly pressed on.

"As I was saying, I feel it is my moral duty to request Borg Dataset zero four zero is not incorporated into the EMH database."

Even though the taskforce knew her request was coming, Beverly stating it out loud created quite the impact – particularly with Zimmerman, who shook his head vehemently. Retaking her seat, she felt her heart beating in her chest, adrenaline pumping through her body in a classic fight or flight response. She just had to ensure she didn't lose her temper with that intolerable man and, with it, her argument.

Doctor Chang waited for murmured conversations between the group to die down, then addressed the room.

"Who would like to open the debate?"

Vice-Admiral Blackwell cleared her throat.

"May I ask why you feel this is a question of morality, Doctor Crusher? I'm struggling to see any great ethical dilemma here. I'm not medically trained I'll grant you that, but surely this is a resource that could be of considerable benefit to the EMH project?"

"At last. Some sense from Starfleet."

Beverly was impressed that Blackwell didn't show a flicker of acknowledgement to Zimmerman's comment. It was the question she had hoped to hear, the one she had travelled all this way to answer. Ignoring Zimmerman's barb, she continued.

"I have encountered the collective several times. While the first meeting provided limited medical information, during the rescue and

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subsequent convalescence of Captain Picard, we were able to briefly access the Borg's enormous assimilation database. More significantly, my work with the former drone Hugh gave me the opportunity to further study Borg anatomy and to enhance our understanding of their physiology. While I entirely agree information on Borg assimilation should be included in the EMH programme, the rest of the data – specifically that taken from the collective's own archives – is, in my opinion, a chronicle of violations on unwilling, terrified victims."

She knew she was skirting dangerously close to the dramatic in her choice of language, but it best conveyed how serious Beverly felt the issue to be.

"Very colourful turn of phrase, Doctor. Perhaps you should resign your commission and take up writing holo-novels instead."

Beverly crossed her arms and tapped her fingers lightly on her arms. After months of unspoken animosity between the two, she shook her head lightly at Chang's unspoken offer of chastisement and braced herself for the verbal assault she knew had been building up for months prior to this ill-tempered meeting.

"Your problem, and by 'your' I mean everybody except me in this room, is that you're assigning an ethical dimension to something that doesn't need it. Data is data, regardless of how it is achieved. Its value is a binary state – either useful and therefore included, or useless and discarded."

"I think you would be well-served, as the self-appointed template for your creation, to look at things from a more humane and compassionate perspective Doctor Zimmerman. I shudder to think what kind of bedside manner your 'holo-doctor' is going to have."

Beverly deliberately emphasised the epithet, knowing full well it had been discounted early in the meeting – much to Zimmerman's annoyance and a few wry smiles from her fellow practitioners. Zimmerman's brow furrowed, clearly wounded by the reminder.

"There is no function for compassion in the decision-making progress. Resistance to the logic of its use is, to coin a phrase, futile."

There was a sharp intake of breath from a couple of the taskforce at Zimmerman's deliberately provocative statement. Beverly felt her jaw ache with the pressure of keeping her mouth shut. His dismissive air was one thing, but to incorporate the words of a soulless, relentless enemy bent on the destruction of everything Beverly held dear was unconscionable. Inevitably, Zimmerman continued.

"You've already admitted any medical information relating to the Borg is important, so why hold back on using all of what's available because of some fanciful notion the universe will be a happier place if you don't? It won't. No one will care, other than the poor unfortunate who's just had tubules stuck into their neck and must be executed by their crewmates because a potentially critical piece of information on their species' reaction to the process hadn't been included."

Zimmerman was on his feet now, hands resting in his open lab-coat pockets. Why he felt he had to wear that, Beverly had no idea. Slowly, she unfolded her arms and pushed herself to her feet, matching his eye level with hands flat on the polished table surface.

"The information was gathered through pain and suffering, Doctor Zimmerman. The only binary state I can see here is whether we add to the abuse these victims endured or not by choosing to use this unethically collected data."

Beverly knew her voice was getting louder. Zimmerman narrowed his eyes and stroked his chin.

"Tell me Doctor Crusher, just how 'ethical' was it for you to rescue that Borg drone in the first place, against the express wishes of your Captain, then go on record as objecting to the development of a weapon that could have destroyed the entire collective had it been deployed?"

Beverly felt her stomach drop. This was a low blow, and while Jean-Luc had wisely decided to allow Hugh's return to the Collective in the hope – correct, as it turned out – his new-found free will would be just as effective as a virus, her actions had been questioned on more than one occasion. Even as she replied, she knew she was on shaky ground.

"I don't see how that is pertinent to this debate."

Zimmerman raised his eyebrows in mock shock.

"Oh really? Let me make it pertinent. Your previous moral stand might have led to the death of billions then. Your current moral stand may lead to the death of thousands in the future. I, for one, am not going to allow it – and neither should any of you."

Zimmerman looked to each doctor in turn, then back to Beverly before continuing.

"I think you've all forgotten something. 'I swear this oath by Apollo physician, by Aesculapius, by Health, and by all the gods and goddesses: In whatsoever place that I enter I will enter to help the sick and heal the injured, and I will do no harm'."

Beverly stared at Zimmerman in astonishment. She couldn't believe he would dare quote the Hippocratic Oath to justify his argument. What of the harm that had been done to obtain this terrible data? No sick had been helped then, nor any injured healed. It was as inappropriate as it was insulting. Beverly looked to Chang, who was clearly struggling to control her own anger, then to the others. Blackwell looked bemused, while Beverly's fellow doctors either shook their heads or glowered at Zimmerman. Even his staunchest allies in the medical community would find *that* hard to accept. The room fell into a dark silence, and just as Beverly was about to reply, the exterior doors hissed open.

A hunched figure shuffled into the room. Arms behind his back, he regarded the taskforce with piercing blue eyes then made his unhurried way to an empty chair. Easing himself down with a grunt, Beverly looked to Chang, who was clearly astonished at the man's unexpected appearance. Everyone was.

"Well now doctors. Seems we have ourselves a sticky situation here."

Chang began to speak, but the old man waved her down.

"I've been following this project for some time now. Pretty impressive."

Zimmerman smirked, taking the compliment from the new arrival as further acknowledgement of his brilliance. However, Beverly could see there was more to come in the old man's deeply wrinkled face.

"Thing is, questions always need to be asked about anything new, and you were right to ask 'em young lady. I've done the same in my time but even this old country doctor can learn new tricks – did y'all get that medical procedure I sent you?"

Zimmerman nodded to the white-haired old man's question.

"Y'all remember the Genesis device? I told everyone who'd listen it was immoral and unethical, but then it ended up saving the life – hell, giving back the life – of someone very close to me."

Everyone hung on to the man's gently drawled words.

"Now I'm not saying you should ride roughshod over people's opinions just because you disagree with 'em. That's just poor manners. But if you listened to folk as much as you talked boy, you might be surprised how useful it can be."

The old man stared pointedly at Zimmerman, who stared back defiantly. Beverly could see anger rising in the scientist's face.

"That's all well and good, but empty platitudes and a few folksy homilies are unlikely to resolve this situation, Doctor McCoy."

The room erupted at Zimmerman's astonishing lack of respect shown to the retired Chief of Starfleet Medical. Chang tried her best to regain control, but it took McCoy rising shakily to his feet for the room to eventually come to order. Beverly could see the twinkle in his eye had gone, replaced by something much colder and sharper.

"You know who you remind me of, Doctor? Richard Daystrom. He was arrogant, self-opinionated, and convinced he was always the

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cleverest fella in the room. And what did that lead to? M-5. And that damned thing caused some real problems, if I recall."

As Zimmerman gaped at the comparison, Beverly took it as a cue to retaliate.

"That's the point I've been trying to make for months. His EMH cannot – "

"Woah there, young lady. I hadn't finished speaking. Now, with the involvement of others at his institute, what came from Daystrom's work eventually benefitted everybody. It just took a little bit of… objectivity."

McCoy's eyes burned into Beverly's.

"Call me an old fool, but I can see a time, not too far from now perhaps, where a ship might be far from home, lose its doctor, and its crew be totally reliant for its very survival on the EMH. In those circumstances, they'd need *every* scrap of medical information they could get their hands on. For that to happen, to misquote a pointy-eared friend of mine, the needs of the many must outweigh the misgivings of the few."

With that, the old man grunted, turned and made his leisurely way out of the room.

"Doctor Crusher… I believe you were speaking."

Beverly acknowledged Doctor Chang's softly spoken prompt, then turned to Zimmerman. He looked stunned, the Starfleet legend's comparison with Daystrom having clearly struck home. As Beverly thought through McCoy's words, something occurred to her. She'd spent so much time building animosity against Zimmerman the man she'd confused it with Zimmerman the scientist, someone who, with the EMH programme, was trying to do the right thing the wrong way – from her perspective at least.

"None of you here have been involved with the Borg as I, and I pray you never will. While I remain unconvinced of the moral perspective, I can see the benefits of including this information in the EMH database. Therefore, I withdraw my request for its removal."

Zimmerman tried not to smile too broadly but failed, and with sighs of gratefulness Chang declared the meeting over and the group hastily grabbed their PADDs and left, Zimmerman leading the rapid exodus. This left Beverly with Doctor Chang, who regarded her with a look of relief.

"Are you okay with this Beverly?"

Beverly smiled as she gathered up her own belongings.

"It's like McCoy said – at some point, the EMH might indeed meet the needs of the many. But here's an oath I'll swear to now. I'll never use the damned thing."

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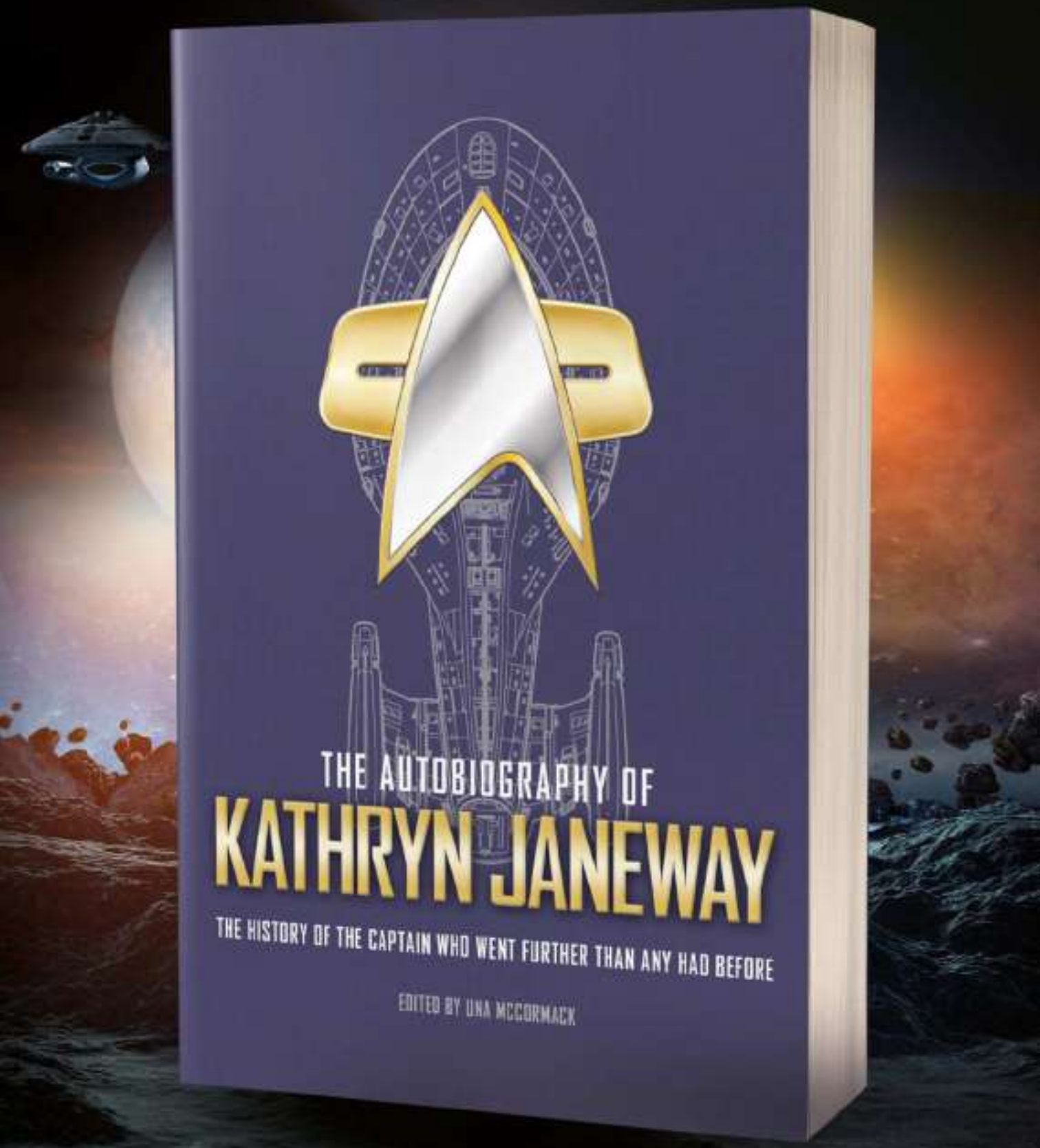
THE AUTOBIOGRAPHY OF
KATHRYN JANEWAY
THE HISTORY OF THE CAPTAIN WHO WENT FURTHER THAN ANY HAD BEFORE
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